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ABSTRACT

This monograph examines the size and composition of the population of U.S. artists from 1950 to 1985 using data from four U.S. decennnial censuses (1950-1980) and the Current Population Survey (CPS). Chapter 1 presents an overview and summary of the report. Population growth rates for the United States and persons in specific arts-related occupations are examined and compared in chapter 2. Rates of increase varied substantially across occupations and time periods and between the sexes. Chapter 3 reports on changes over time in the residence patterns of professional workers and artists with emphasis placed on urban populations that reside in the Northeast, Midwest, South, and West. Chapter 4 describes trends in artists' age profiles and educational levels compared with professional workers and with the total work force, while chapter 5 focuses on employment trends and earnings of artists in relation to professional workers and to the total work force. Each chapter treats data for men and women separately. Appendices include: (1) the occupational classification of artists in the U.S. Census; (2) the number of artists, 1950-1985; (3) a description of the impact of sampling error on data reliability; and (4) tables that report specific arts occupation characteristics. Numerous figures and tables are included. (JHP)

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ARTISTS IN THE WORKFORCE, 1950 TO 1985

Constance F. Citro and
Deirdre A. Gaquin

September 1987

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TABLE OF CONTENTS

I. INTRODUCTION

II. OVERALL GROWTH RATES FROM 1950 TO 1985

Tables II.1 - II.6

Figures II.1 - II.7

III. CHANGING PATTERNS OF RESIDENCE

Tables III.1 - III.8

Notes to Chapter III

IV. TRENDS IN AGE AND EDUCATION

Tables IV.1 - IV.5

Notes to Chapter IV

V. TRENDS IN EMPLOYMENT AND EARNINGS

Tables V.1 - V.11

Notes to Chapter V

APPENDIX A: OCCUPATIONAL CLASSIFICATION OF ARTISTS IN THE CENSUS

APPENDIX B: NUMBER OF ARTISTS: 1950 THROUGH 1985

APPENDIX C: THE IMPACT OF SAMPLING ERROR ON RELIABILITY OF THE DATA

APPENDIX D: CHARACTERISTICS TABLES

I. INTRODUCTION

Artists in America have influenced the development of the nation's culture, tastes, and ways of living to an extent that is undoubtedly far out of proportion to their actual numbers. In modern times, the impact of a Bill Cosby or a Frank Lloyd Wright or a Martha Graham has been far-reaching, and many other less well-known, even obscure, artists working in a variety of fields have helped shape the American character and experience.

The Decennial Census of Population is another institution that has profoundly influenced America. The census has provided the means for regular and peaceful redistribution of political power in Congress and state and local legislative bodies to reflect changing patterns of population growth. The census has also provided a wealth of information for taking stock of the characteristics of the population and comparing trends over time and among geographic areas and subgroups.

This monograph looks at changes in the size and composition of the population of artists in America from 1950 through 1985, using data from four decennial censuses, updated by information from a large yearly national survey, the Current Population Survey (CPS), that is also conducted by the U.S. Census Bureau. Changes in the artist population are placed in the context of the sweeping changes that occurred in the population at large during the post-World War II period. These phenomena include: the urbanization of the population, a shift in residence to the South and West and away from the Northeast and Midwest, and a substantial rise in educational levels. The post-World War II era also saw dramatic increases in the labor force participation of women and in full-year work among both men and women, along with the maturing to working age of the baby boom generation. Finally, the financial rewards to work increased in real terms (after adjustment for inflation) through the mid-1970s, but declined subsequently in the face of slower growth of the economy.

This historical overview of American artists is one of six monographs sponsored by the National Endowment for the Arts to analyze the data from the 1980 Decennial Census and other sources on the characteristics of persons who reported working in artist occupations. Other monographs in the series include studies of employment and earnings of women and minority artists, employment in design occupations, employment in the performing arts, employment of visual artists, and artists' earnings. Generally, the monographs include comparisons among specific artist occupations and of artists with other professional workers and with the entire civilian labor force of the nation. The Arts Endowment has also sponsored several more basic analyses of 1980 census data about artists, including reports on trends in artist occupations from 1970 to 1980, the distribution of artists among industrial sectors in 1980, artists' earnings, artists by place of residence, and minorities and women in the arts.

WHO IS AN ARTIST?

Opinions differ, of course, regarding definitions of the arts and artists. The Arts Endowment has identified the following 1980 census occupations as falling in the artist category:

Actors and Directors

Announcers

Architects

Art, Drama, and Music Teachers

(Referred to as Artist Instructors in the text)

Authors

Dancers

Designers

(Includes Decorators and Window Dressers along with Other Designers)

Musicians and Composers

Painters, Sculptors, Craft-Artists, and Artist Printmakers

(Referred to as Painters and Craft-Artists in the text)

Photographers

Artists, Performers, and Related Workers, not elsewhere classified

(Referred to as Other Artists in the text)

The specific census job titles that comprise each of these categories are listed in Appendix A which also describes the manner in which occupational classification is determined in the census and CPS. Census data are available for the occupational groups, but not for the specific job titles. Artist occupations are included in the broader category of Professional Specialty Workers, which includes as well such occupations as aerospace engineers, statisticians, forestry and conservation scientists, physicians, dietitians, occupational therapists, postsecondary history teachers, special education teachers, librarians, psychologists, clergy, and judges. In turn, professional specialty workers make up one of twelve broad occupation groups identified in the census.

Census occupation codes are assigned to persons in the experienced civilian labor force, including currently employed persons (exclusive of those serving in the Armed Forces) and unemployed persons with previous job experience. Occupation coding and classification have not always remained consistent from census to census. For some artist occupations, there has been no change in definition since the 1950 census; for others, there has been considerable change. Appendix B describes the authors' analysis and procedures for constructing comparable numbers of artists in each occupation category from 1950 through 1985. Appendix C discusses the impact of sampling error on the reliability of the estimates of total numbers and characteristics of artists.

Overall, the classification scheme adopted for artist occupations in the 1980 census and subsequent surveys appears reasonable. In two cases, the 1980 census occupation code scheme combined previously separate categories—actors with directors, and decorators and window dressers with designers. Data are not available from earlier censuses for directors to permit an assessment of the extent to which they are similar to actors; however, available data for decorators and window dressers and designers indicate that these are quite dissimilar groups. They both also contain large numbers of artists. Hence, it would be quite desirable to have them separately identified in future censuses.

CONTENTS OF THE REPORT

The report begins in Chapter II with a description of the growth in the U.S. population from 1950 through 1985 and the even faster growth in the number of adults participating in the labor force—fueled primarily by a rise in labor force participation among women. Professional specialty workers, including artists, exhibited yet higher rates of increase in the 35-year period. The chapter examines growth rates over time for men and women in specific artist occupations. Rates of increase varied substantially across occupations, across time periods, and between the sexes.

Chapter III looks at changes over time in residence patterns for the labor force, professional workers, and artists, specifically, the proportions residing in urban as opposed to rural areas, and the proportions residing in the four regions of the country—Northeast, Midwest, South, and West. (Appendix D provides detailed tables for the characteristics examined in Chapters III through V.) Chapter IV examines trends in the age profiles and educational levels of artists compared with professionals and the total work force. The analysis looks at the proportion in each group under age 35 versus the proportion age 55 and over, at each group's median age, and at the proportions lacking a high school education on the one hand and having gone through college on the other. Finally, Chapter V examines trends in the employment and earnings of artists compared with professionals and all workers. The analysis considers the proportions in each group working as employees of private organizations or government agencies versus those who are self-employed, the proportions working a full year, and median earnings from wages and self-employment income. Each chapter treats data for men and women separately.

Artists exhibited important differences from all professionals and all workers, as well as important similarities to them, on each of these variables, both at points in time and in terms of trends across time. Artists pursuing different kinds of work, such as those in the performing arts versus those in the design and visual arts, also differed from each other in many respects, as did men and women artists. The report can only describe these patterns of differences and similarities in broad terms and suggest some of the underlying factors that may account for them. The Arts Endowment could usefully consider research that would examine in greater depth the factors influencing the tremendous growth in the artist population in the post-World War II era and the changes evident in many of their demographic and employment characteristics over time. Public use microdata sample files that are available for each census since 1940 could provide the basis for such research. The analysis would have to be limited to the larger artist occupations for which definitions remained reasonably comparable over time. Nonetheless, such study could well make a major contribution to understanding the dynamics of the artist population in America.

II. OVERALL GROWTH RATES FROM 1950 TO 1985

During the 35-year time span from 1950 through 1985, the population of the United States experienced substantial growth. The number of adults age 16 years and older increased by 70 percent, from 106 million persons in 1950 to 180 million in 1985. The number of adults currently employed or with recent work experience, i.e., the experienced civilian labor force, grew even faster--from 58 million persons in 1950 to 114 million in 1985--an increase of almost 100 percent. The small group of persons working in professional specialties and the even smaller group working as artists grew at still faster rates. Both groups increased by 280 percent over the period--professionals numbered 14 million persons in 1985 compared with under 4 million in 1950 while the artist population totalled 1.4 million persons at the end of the period compared with .4 million at the beginning.

Growth rates varied from decade to decade. Among labor force participants, they also varied dramatically by sex. Finally, artist occupations exhibited different rates of growth. This chapter provides an overview of the rise in labor force participation among adult Americans and the even greater increase in the numbers of persons working as professionals and as artists during the 35-year period from 1950 to 1985. The analysis rests on an intensive effort by the authors to construct comparable estimates across time for each artist occupation. The reader is referred to Appendix B for a discussion of the data sources and methods used to develop the estimates and their limitations.

THE POST-WAR LABOR FORCE BOOM: FUELED BY WOMEN

During the post-World War II era, the experienced civilian labor force age 16 and older has consistently grown faster than the total adult population. Table II.1 provides the absolute numbers, while Table II.2 indicates the average yearly percentage growth for each time period, and Figure II.1 puts these numbers in graphical form.[1]

From 1950 to 1985, the adult population grew at an average rate of 1.5 percent per year, while the labor force increased at an average rate of 2 percent per year. The greatest rate of growth in both the population and the labor force occurred in the decade from 1970 to 1980. In these years, the bulk of the baby-boom generation, born in 1946 through 1964, turned age 16.

As Figure II.1 makes evident, the reason for the faster rate of growth of the labor force compared with the adult population lies in the dramatic increase in labor force participation among women--the number of women workers grew at an average rate of 3.3 percent per year over the 35-year time span. In contrast, the number of men in the labor force barely kept pace with the increase in the adult male population, growing at an average yearly rate of only 1.2 percent over the period. In fact, based on the numbers in Table II.1, the labor force participation rate of adult men dropped slightly from 80 percent in 1950 to 74 percent in 1985, whereas the rate for women rose from 30 percent to 54 percent over the same period.

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[1] Figure II.1 and the other figures in this chapter represent semilogarithmic charts which are particularly suited to comaparing rates of change. The horizontal scale is arithmetic, where equal distances correspond to equal intervals of time (1950, 1960, etc.). The vertical scale is logarithmic, where equal distances correspond to equal ratios or equal proportional changes. As an example, the increase in professsional specialty workers shown in Figure II.1 from 5.5 million persons in 1960 to 8.8 million persons in 1970 traverses the same vertical distance on the chart as the increase in female artists from 138 thousand to 217 thousand persons over the same period--both increases are about 58 percent. Schmid notes that "the key principle in interpreting a semilogarithmic chart is based on the fact that the relative steepnesss or slope of a curve, whether ascending or descending, indicates the rate of change of a variable. . . . The steeper the slope of a curve . . . the more pronounced the rate of change." See Calvin F. Schmid, "Whatever Has Happened to the Semilogarithmic Chart?" The American Statistician, 40:3 (August 1986), 238-244.

Looking more closely at labor force participation patterns for each sex by age group (see Table II.3), the biggest declines occurred among older men who increasingly chose to retire at earlier ages. The rate for men age 55 to 64 dropped from 83 percent in 1950 to 68 percent in 1985. The rate for men 65 and older also dropped substantially, although only one-fourth of these men were in the work force at the beginning of the period. The rates for men in other age categories showed modest declines or very modest increases. In contrast, women of all ages, except for older women 55 and over, experienced substantial increases in their participation in the work force. The increases were particularly pronounced for adult women age 20 to 44. The net result is that the labor force in 1985 consisted of 55 percent men and 45 percent women, compared with a much more imbalanced sex ratio in 1950 of 72 percent men and only 28 percent women.

table is '70-'85 not '50-'85

THE RISE OF THE PROFESSIONAL CLASS

As fast as the labor force grew after World War II, the increase in those persons working in professional specialties was even more pronounced--and among both men and women. In 1950, professionals accounted for 6 percent of the total labor force. Women accounted for 45 percent of all professionals, a much larger proportion than their share of all workers. By 1985, growing at an average yearly rate of 3.9 percent, professionals had doubled their share of the labor force, accounting for 12 percent of all workers. Women achieved parity with men among professionals in 1985, representing 50 percent of the total. However, the increase in the proportion of women among professional workers was much less than the increase in their share of all workers--5 compared with 17 percentage points. This was not because women professionals did not experience substantial growth--in fact, their numbers grew at an average yearly rate of 4.2 percent, for a total increase of over 300 percent for the 35-year period. However, men professionals also increased substantially--their numbers grew at an average yearly rate of 3.6 percent, for a total increase of about 250 percent.

The largest percentage increases in men and women professionals occurred earlier in the period than was true for the entire labor force. Men professionals exhibited their fastest rate of growth in the decades of the 1950s and 1960s; women professionals experienced their highest growth rate in the 1960-1970 period. Growth slowed for men professionals after 1970, although they continued to increase at a faster rate than all male workers. Women professionals experienced a slowing of growth after 1980, and in fact showed a rate of increase no greater than that for all female workers from 1980 to 1985.

THE FLOWERING OF THE ARTIST POPULATION

During the years after World War II, the number of persons working in artist occupations increased as rapidly as the number working in all professional specialties--both groups grew about 280 percent over the 35-year period.[2] As a consequence, artists like all professionals doubled their share of the total labor force, from about one-half of one percent in 1950 to one percent in 1985. They remained about the same proportion throughout of all professionals--8 to 10 percent. However, the patterns of growth exhibited by men and women and across decades differed for the artist population compared with all professionals.

In 1950, women represented 30 percent of all artists, about the same as their share of the total labor force but considerably less than their share of all professionals. By 1985, women made up 44 percent of all artists, again comparable to the proportion of women in the total labor force and now only slightly less than their share of professionals. Both men and women artists exhibited much higher rates of growth than did all male and female workers; moreover, women artists, like all women in the labor force, grew at even higher rates than did their male counterparts. In contrast, the difference in growth rates between men and women professional workers was much less pronounced.

Women artists increased their numbers at an average yearly rate of 5 percent over the entire time period from 1950 to 1985. Their rate of growth during the 1950s--only 2.5 percent per year--was well below that of women professionals and all women in the labor force, but thereafter women artists experienced an accelerating rate of growth that shows no signs of slowing down. Whereas the growth rate for women workers climbed decade by decade until 1980 but then slowed, the growth rate for women artists steadily increased by 2 percentage points in each decade. During the most recent period covered by the data, 1980-1985, the growth rate for women artists averaged fully 8.3 percent.

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[2] The estimates of artists used in this section exclude directors because of the absence of data prior to 1970 on which to base reliable estimates of this group. See further discussion in Appendix B.

Men artists increased their numbers at an average yearly rate of 3.3 percent over the time span from 1950 to 1985. Their rate of growth did not vary widely over the decades. Like women artists and in contrast to professional workers of both sexes, men artists exhibited their highest growth rate in the 1980s.

A CLOSER LOOK AT GROWTH AMONG ARTIST OCCUPATIONS

Examining patterns of growth during the post-World War II period for specific artist occupations reveals important differences. At any one point in time, artist occupations varied widely in their share of all artists and in their composition by sex. Over time, artist occupations exhibited different patterns of growth in total and for men and women.

The numbers for each artist occupation by sex and the percentage share of women appear in Table II.4 for the available data points from 1950 through 1985; Table II.5 provides average yearly percentage growth rates; and Table II.6 indicates the share of the total artist population represented by each occupation. Figures II.2 through II.7 portray graphically the growth in the numbers of men and women in each artist occupation. All of these tables and charts are ordered by the relative size, from large to small, of the artist occupations as of the 1980 census. The analysis in later chapters examines artist occupations that are similar on other dimensions besides sheer size, for example, the performing arts compared with the visual and design arts. Here, in a discussion of growth over time, size affords an appropriate organizing principle.

Note that, while the tables provide estimates for 1985 along with growth rates from 1980 to 1985, many of the observed differences are not statistically reliable because of the small sample size of the March 1985 Current Population Survey. That is, the observed differences are most likely due to chance and unlikely to represent the differences that would be obtained with repeated or larger samples (see Appendix C for further discussion of this point). Hence, Figures II.2 through II.7 show growth patterns only through 1980, and the average growth rates for the entire period in Table II.5 are for the 30-year span beginning in 1950 and ending in 1980. Similarly, the text discussion covers the period from 1950 through 1980 and does not refer to subsequent trends.

The Large Artist Occupations

The largest groups of artists in 1980 were designers, painters and craft-artists, musicians and composers, decorators, architects, photographers, and "other" artists. These seven groups were also the largest artist occupations in 1950, although their relative order was not the same as in 1980, evidence of differential rates of growth over the 30-year period.

Designers represented the largest group of artists as of the 1980 census. They jumped from the fourth largest group in 1950 to the largest in 1960, and since then consistently accounted for one-fifth of the total artist population (using the series that excludes directors). Increasing from 49 thousand persons in 1950 to 208 thousand in 1980, they exhibited a faster rate of growth than all artists in every decade except the 1970s. Men designers experienced their most rapid growth early in the period; in the 1950s, they increased at a rate three times as fast as that of all men artists, and thereafter, from 1960 through 1980, they represented the largest male artist group. Women designers exhibited a contrasting pattern of growth. Their rate of increase was low in the 1950s but accelerated over the time span. Their growth rates exceeded the rates for all women artists in the 1960s and 1970s; by 1970, women designers represented the second largest group of women artists. The differential growth patterns of men and women designers resulted in the share of women among all designers going from 33 percent in 1950 to 38 percent in 1980, paralleling the increase of women as a proportion of all artists.

Painters and craft-artists accounted for 52 thousand persons in 1950, or 15 percent of total artists; by 1980, they totalled 153 thousand persons, also 15 percent of the total. Painters and craft-artists exhibited slower rates of growth than did all artists in the 1950s and 1960s; in the 1970s, their average yearly rate of increase doubled from previous decades, with the net effect just noted that they maintained a constant share of total artists at the beginning and end of the period. Men painters and craft-artists exhibited an up-and-down pattern of growth, with higher growth rates in the 1950s and 1970s compared with the 1960s. Women painters and craft-artists exhibited a low rate of growth in the 1950s but then grew at faster rates than did all women artists in the 1960s and 1970s. The net result was that women increased as a share of painters and craft-artists from 32 percent in 1950, or about the same as their share of all artists, to

48 percent of painters and craft-artists in 1980, or 9 percentage points higher than their share of all artists.

Musicians and composers grew from 67 thousand persons in 1950 to 141 thousand in 1980, but dropped from 19 to 14 percent of total artists. Although they exhibited accelerating growth rates over the time span, their rates of growth were consistently less than those of all artists. This overall pattern masks markedly different growth patterns by sex. Men musicians and composers showed very little increase in the 1950s but then grew at faster and faster rates that exceeded the rates for all men artists. Women musicians and composers in contrast grew at a faster rate than all women artists in the 1950s but then exhibited very low growth rates for the rest of the period. As a result, the proportion of women among musicians and composers actually fell from 34 percent in 1950 to only 30 percent in 1980, or 9 percentage points lower than their share of all artists.

Decorators grew from 45 thousand persons in 1950 to 130 thousand in 1980, maintaining their share of total artists at 13 percent. Overall, they experienced accelerating growth rates that started out lower than the rate for all artists in the 1950s but ended up higher than the rate for all artists in the 1970s. Men decorators increased at an accelerating pace over the time span but generally at rates lower than the rates for all men artists. Women decorators also increased at an accelerating pace over the time span and, moreover, at rates that were consistently higher than the rates for all women artists. As a result, the proportion of women among decorators more than doubled over the period: in 1950, women represented 31 percent of the decorator group, similar to their share of all artists, while, by 1980, women represented 69 percent of decorator, the highest proportion of any artist occupation and 30 percentage points higher than their share of all artists.

Architects numbered 25 thousand persons in 1950, or 7 percent of total artists. By 1980, they numbered 108 thousand persons--more than 4 times their size in 1950--and accounted for 10 percent of the total. Architects experienced accelerating growth rates over the period that exceeded the rates for all artists in the 1960s and 1970s. This pattern held for both men and women architects. The latter group experienced such large rates of increase that they more than doubled their share of total architects; however, women in 1980 still represented a very small proportion of the architect occupational category--8 percent compared with 4 percent in 1950.

Photographers, like musicians and composers, grew in absolute numbers over the period but declined as a proportion of all artists. Photographers numbered 52 thousand persons in 1950 and represented 15 percent of total artists; by 1980, they numbered 95 thousand persons but represented only 9 percent of the total. Although photographers increased at accelerating rates over the time span, their rates of growth lagged behind those for all artists. This pattern characterized both men and women photographers, although the latter's growth rate accelerated to the point where it exceeded the rate for all women artists in the 1970s. Women increased their share of photographers from 17 percent in 1950 to 24 percent in 1980, but the latter proportion was 15 percentage points below the proportion of women among all artists.

"Other" artists exhibited very erratic growth patterns that may be due as much to varying degrees of success from census to census in assigning the correct classification to these persons as to actual change. "Other" artists numbered 17 thousand persons in 1950; by 1980, they had increased to

50 thousand persons, in each case representing 5 percent of the total artist population. The category experienced negligible growth early in the 1950s and also later in the 1970s, but increased almost three times as rapidly as all artists in the 1960s. This pattern characterized both men and women "other" artists and was particularly pronounced for men. The share that women represented of this category also fluctuated erratically, starting out at 50 percent in 1950, or 20 percentage points above the proportion of women among all artists, declining to 37 percent in 1970, and rising to 41 percent in 1980.

The Smaller Artist Occupations

The smallest groups of artists in 1980 were, in decreasing order of size, announcers, authors, directors, artist instructors, actors, and dancers. These groups were also the smallest artist occupations in 1950, although their rank order was not the same in each case. Note that information is not available on directors from the 1950 or 1960 censuses, so that only limited conclusions can be drawn about the growth of this group over time.

Announcers exhibited the highest rate of increase of any artist occupation over the 30-year time span from 1950 to 1980. At the beginning of the period in 1950, there were only 5 thousand announcers, or 1 percent of total artists; by 1980, there were 47 thousand persons working in this field, or 5 percent of the total. Announcers experienced their fastest rate of increase in the 1950s, growing at a rate over four times the average for all artists. Their rate of increase in the 1960s was just about the same as that of all artists; while, in the 1970s, they grew at a rate almost twice that of all artists. This pattern characterized men announcers as well. Growth rates for women announcers followed the same general pattern, but showed more extreme variation: women announcers grew at a rapid rate in the 1950s, actually declined in numbers in the 1960s, and then increased at an extremely high rate in the 1970s. The net outcome was that women increased their share of all announcers only to a limited extent. In 1950, women represented 15 percent of announcers, or 15 percentage points below their proportion of all artists; in 1980, women still represented only 18 percent of announcers, compared with 39 percent of all artists.

Authors numbered 16 thousand persons in 1950, accounting for 5 percent of total artists. In 1980, authors numbered 46 thousand persons, still about the same percentage share of the total. Authors exhibited a similar up-and-down pattern of growth as did announcers, but the rate of growth experienced by authors in each decade was much lower than the corresponding growth rate for announcers. Authors experienced their fastest rate of increase in the 1950s, actually declined in number in the 1960s, and grew at a somewhat faster rate than all artists in the 1970s. This general pattern characterized men authors; however, the pattern was somewhat different for women authors who experienced their highest rate of growth in the 1970s instead of the 1950s. The share of women among all authors fluctuated over the period, declining from 37 percent in 1950 to 28 percent in 1960, and then rising to 45 percent in 1980--6 percentages points higher than their share among all artists.

Artist instructors numbered 13 thousand persons in 1950, or 4 percent of the total; they numbered 28 thousand persons in 1980, down to 3 percent of the total. Artist instructors, like announcers and authors, experienced an up-and-down pattern of growth over the period; however, the instructors had two periods of slow growth or actual decline--in the 1950s and 1970s--and only one period of rapid growth in the 1960s. This pattern characterized both men and women artist instructors, particularly the former. The share of women among artist instructors fluctuated over the 30-year span. Women represented 46 percent of instructors in 1950, or 16 percentage points higher than their share of all artists. Their share among instructors fell to 35 percent in 1970 and then rose to 48 percent in 1980, about the same as their share in 1950 and now only 9 percentage points higher than their share of all artists.

Actors exhibited the slowest rate of growth from 1950 to 1980 of all artist occupations. In 1950, actors numbered 14 thousand persons, or 4 percent of the total; by 1980, they numbered only 23 thousand persons and had declined as a proportionate share to 2 percent of the total. Actors actually decreased in number during the 1950s, grew at a modest rate in the 1960s, and then grew at about the same rate as all artists in the 1970s. This overall pattern masked differences by sex. Men actors experienced very little growth over the entire time period, increasing from 9 thousand to 10 thousand persons. Women actors exhibited a sharp decline in the 1950s, but then grew at rates faster than those of all women artists in the 1960s and 1970s, increasing from 5 thousand to 13 thousand persons over the 30-year period. As a result, women's share of all actors increased from 35 percent in 1950, or 5 percentage points higher than their share of all artists, to 58 percent in 1980, or 19 percentage points higher than their share of all artists.

Dancers remained the smallest group of artists throughout the period, although their rates of growth generally exceeded those of all artists. In 1950, dancers numbered only 3 thousand persons, or 1 percent of the total;

by 1980, they had tripled in number to 13 thousand persons, but still represented just over 1 percent of the total. Men dancers, after experiencing no growth in the 1950s, grew at very high rates in the 1960s and 1970s; women dancers increased at accelerating rates that, however, lagged behind the rates for all women artists in the 1960s and 1970s. Women dominated the dancers category throughout the period. They represented 80 to 90 percent of all dancers from 1950 through 1970, although their share dropped to 75 percent in 1980.

The data do not permit estimating totals for directors in 1950 and 1960. The available data for subsequent years indicate very strong growth in this group, which more than doubled in size over the 1970s, numbering 20 thousand persons in 1970 and 44 thousand in 1980. The latter figure is twice the number of actors. In contrast to their relatively high share of actors, women remained a relatively small proportion of all directors at 22 percent in 1980--17 percentage points below their share of all artists.

SEEKING EXPLANATIONS FOR DIFFERENTIAL GROWTH PATTERNS

Although available census data do not permit extensive analysis of the factors explaining the patterns of growth and change for the professional and artist occupations described above, the data do permit drawing a richer portrait of the persons in these occupations. Chapter III looks at trends over time in urbanization and in region of residence among the labor force, professional workers, and artists. Chapter IV examines trends in age and education for each of these groups, while Chapter V looks at trends in employment experience, sector of employment, and earnings. In each case, data are shown separately for men and women.

In addition to providing a fuller picture of the characteristics of persons in artist occupations compared with professionals and other workers, the analysis attempts, where possible, to account for the differential growth patterns observed above and to answer such questions as:

- Why the occupations of designers, architects, announcers, and dancers exhibited higher-than-average rates of growth over the 30-year period and, conversely, why the occupations of musicians and composers, photographers, artist instructors, and actors exhibited lower-than-average growth rates.
- Why groups such as architects and dancers showed accelerating rates of growth decade-by-decade while other groups, such as men designers, exhibited their highest rates of growth in the earlier decades and still other groups, such as announcers, authors, and artist instructors, experienced ups and downs in their rates of growth over time.
- Why some occupations such as designers and authors proved more and more attractive to women over time but less and less attractive to men, while the reverse was true for other occupations such as musicians and composers and actors.
- Whether there are observable economic correlates of pronounced sex imbalances in some artist occupations; for example, whether there are earnings gaps between predominantly female occupations such as dancers and decorators and predominantly male occupations such as architects, photographers, announcers, and directors.

The available data will at least suggest directions for further analysis and research, even if not definitive answers to these and other questions regarding trends in artist occupations over time.

TABLE II.1. Growth in the Total Population Age 16 and Older, the Experienced Civilian Labor Force, Professional Specialty Workers, and Artists, by Sex, 1950 to 1985 (numbers in thousands)

	1950	1960	1970	1980	1985
Total population age 16 & older					
Total	106,164	119,106	139,203	169,349	179,912
Male	51,875	57,495	66,385	80,879	86,025
Female	54,289	61,610	72,819	88,472	93,886
% Female	51.1%	51.7%	52.3%	52.2%	52.2%
Experienced civilian labor force:					
Total	58,118	67,378	79,802	104,058	114,104
Male	41,743	45,270	49,455	59,754	63,365
Female	16,375	22,108	30,347	44,304	50,739
% Female	28.2%	32.8%	38.0%	42.6%	44.5%
Professional specialty workers:					
Total	3,676	5,543	8,821	12,275	13,938
Male	2,027	3,164	4,895	6,248	7,009
Female	1,650	2,379	3,927	6,027	6,930
% Female	44.9%	42.9%	44.5%	49.1%	49.7%
Artists (excluding directors):					
Total	359	492	701	1,042	1,369
Male	251	353	484	640	772
Female	108	138	217	401	598
% Female	30.0%	28.1%	30.9%	38.5%	43.7%
Artists (including directors):					
Total	N.A.	N.A.	720	1,086	1,424
Male	N.A.	N.A.	499	675	814
Female	N.A.	N.A.	221	411	611
% Female	N.A.	N.A.	30.9%	37.9%	42.9%

SOURCE: For total population, U.S. Bureau of the Census, Statistical Abstract of United States 1987, 107th Edition (Washington, D.C.: U.S. Government Printing Office, 1986), Table 637; for all other groups, see Appendix B.

NOTES: Total population is the noninstitutionalized population; the experienced civilian labor force is noninstitutionalized persons employed in civilian jobs (excluding the Armed Forces) or unemployed (available and seeking for work) with prior work experience in the past five years. The sums for men and women may not equal the totals shown due to rounding.

TABLE II.2. Average Annual Growth Rates of the Total Population Age 16 and Older, and the Experienced Civilian Labor Force, Professional Specialty Workers, and Artists, by Sex, 1950 to 1985

	1950-85	1950-60	1960-70	1970-80	1980-85
Total population ages 16 and older	+1.5%/yr.	+1.2%	+1.6%	+2.0	+1.2%
Experienced civilian labor force:					
Total	+2.0	+1.5	+1.7	+2.7	+1.9
Male	+1.2	+0.8	+0.9	+1.9	+1.2
Female	+3.3	+3.1	+3.2	+3.9	+2.8
Professional specialty workers:					
Total	+3.9	+4.2	+4.8	+3.4	+2.6
Male	+3.6	+4.6	+4.5	+2.5	+2.3
Female	+4.2	+3.7	+5.1	+4.4	+2.8
Artists (exc. directors):					
Total	+3.9	+3.2	+3.6	+4.1	+5.6
Male	+3.3	+3.5	+3.2	+2.8	+3.8
Female	+5.0	+2.5	+4.6	+6.4	+8.3
	1950	1960	1970	1980	1985
Percent experienced civilian workers of the total population:					
Total	54.7%	56.6%	57.3%	61.4%	63.5%
Male	80.5	78.7	74.5	73.9	73.7
Female	30.2	35.9	41.7	50.1	54.1
Percent professional specialty workers of exp. civ. labor force:					
Total	6.3%	8.2%	11.0%	11.8%	12.2%
Male	4.9	7.0	9.9	10.5	11.1
Female	10.1	10.8	12.9	13.6	13.7
Percent artists of professional workers:					
Total	9.8	8.9	7.9	8.5	9.8
Male	12.4	11.2	9.9	10.2	11.0
Female	6.5	5.8	5.5	6.7	8.6

SOURCE: Calculated from Table II.1.

NOTES: See Notes to Table II.1. Average annual growth rates (average percent increase per year) are calculated as the 35th, 10th, and 5th root, respectively, of (number for time t+1 / number for time t) for growth from 1950 to 1985, for growth over each 10-year period, and for growth from 1980 to 1985.

TABLE II.3. Change in Labor Force Participation Rates of Men and Women, by Age, 1970 to 1985

	Percent Participating in the Civilian Labor Force		Percentage Point Change
	1970	1985	1970-1985
Men age 16 and older:			
Total	79.7%	76.3%	- 3.4 points
Age 16-17	47.0	45.1	- 1.9
18-19	66.7	68.9	+ 2.2
20-24	83.3	85.0	+ 1.7
25-34	96.4	94.7	- 1.7
35-44	96.9	95.0	- 1.9
45-54	94.3	91.0	- 3.3
55-64	83.0	67.9	-15.1
65 and older	26.8	15.8	-11.0
Women age 16 and older:			
Total	43.3	54.5	+11.2
Age 16-17	34.9	42.1	+ 7.2
18-19	53.5	61.7	+ 8.2
20-24	57.7	71.8	+14.1
25-34	45.0	70.9	+25.9
35-44	51.1	71.8	+20.7
45-54	54.4	64.4	+10.0
55-64	43.0	42.0	- 1.0
65 and older	9.7	7.3	- 2.4

SOURCE: U.S. Bureau of the Census, Statistical Abstract of the United States 1987, 107th Edition (Washington, D.C.: U.S. Government Printing Office, 1987), Table 639.

NOTE: The base for percentages is the civilian noninstitutionalized population of the indicated sex and age. The numerator includes noninstitutionalized persons of the indicated sex and age who were in the civilian labor force, that is, employed in civilian jobs (excluding members of the Armed Forces) or unemployed (i.e., available for and seeking work). The labor force participation rates shown above for all men and women age 16 and older differ slightly from the rates cited in the text based on Table II.1, because of differences in both the numerator (civilian labor force versus experienced civilian labor force) and denominator (civilian versus total noninstitutionalized population).

TABLE II.4. Growth in Artist Occupations, by Sex, 1950 to 1985 (numbers in thousands)

	1950	1960	1970	1980	1985
Designers:					
Total	48.6	103.2	155.4	208.2	292.5
Male	32.7	84.2	118.5	128.9	163.3
Female	15.9	19.0	36.9	79.3	129.2
% Female	32.7%	18.4%	23.7%	38.1%	44.2%
Painters/craft-artists:					
Total	52.3	68.6	89.4	153.2	185.8
Male	35.8	48.0	54.2	79.4	84.3
Female	16.5	20.7	35.3	73.7	101.5
% Female	31.6%	30.1%	39.4%	48.1%	54.6%
Musicians/composers:					
Total	67.4	79.6	101.3	140.6	173.8
Male	44.6	48.7	66.8	99.1	134.6
Female	22.8	30.9	34.5	41.5	39.2
% Female	33.8%	38.8%	34.0%	29.5%	29.1%
Decorators:					
Total	44.8	55.6	77.6	130.2	197.3
Male	30.6	30.0	32.2	40.7	51.6
Female	14.2	25.6	45.4	89.4	145.7
% Female	31.2%	46.0%	58.5%	68.7%	73.9%
Architects:					
Total	25.4	34.7	53.0	107.7	128.8
Male	24.5	34.0	50.7	98.7	115.4
Female	0.9	0.7	2.2	9.0	13.4
% Female	3.6%	2.0%	4.2%	8.3%	10.4%*
Photographers:					
Total	52.1	52.4	66.8	94.8	128.5
Male	43.3	45.9	56.9	72.5	90.8
Female	8.7	6.5	9.9	22.3	37.7
% Female	16.8%	12.4%	14.8%	23.5%	29.3%
Other Artists:					
Total	16.8	19.8	49.1	49.7	81.8
Male	8.4	9.9	31.2	29.4	33.7
Female	8.4	9.9	18.0	20.3	48.2
% Female	50.1%	50.1%	36.6%	40.9%	58.9%

(Continued)

TABLE II.4. Continued

	1950	1960	1970	1980	1985
Announcers:					
Total	4.7	17.5	23.4	47.0	49.5
Male	4.0	15.4	21.9	38.4	42.7
Female	0.7	2.0	1.5	8.6	6.8*
% Female	15.4%	11.7%	6.4%	18.3%	13.8%
Authors:					
Total	16.2	29.4	27.3	45.7	54.1
Male	10.3	21.2	19.0	25.4	17.2*
Female	5.9	8.2	8.3	20.3	36.8
% Female	36.6%	28.0%	30.5%	44.5%	68.1%
Directors:					
Total	N.A.	N.A.	19.9	44.1	55.0
Male	N.A.	N.A.	15.2	34.4	42.2
Female	N.A.	N.A.	4.7	9.7	12.7*
% Female	N.A.	N.A.	23.6%	22.0%	23.2%
Artist Instructors:					
Total	12.9	15.1	35.0	28.4	32.6
Male	7.0	7.8	22.7	14.7	25.5*
Female	5.9	7.3	12.3	13.7	7.1*
% Female	45.7%	48.2%	35.2%	48.1%	21.8%
Actors:					
Total	14.3	11.3	15.0	23.1	29.5
Male	9.3	7.7	8.6	9.7	11.9*
Female	5.0	3.6	6.4	13.4	17.6*
% Female	35.1%	31.9%	42.6%	58.1%	59.6%
Dancers:					
Total	3.3	4.4	7.3	13.2	15.0*
Male	0.6*	0.6	1.3	3.4	0.6*
Female	2.7	3.8	5.9	9.8	14.4*
% Female	82.0%	87.0%	81.6%	74.6%	96.1%

SOURCES: See Appendix B.

NOTE: Sums for men and women may not add to totals due to rounding.

* Based on 20 or fewer sample cases.

TABLE II.5. Average Annual Growth Rates of Artist Occupations, by Sex, 1950 to 1985

	1950-1980	1950-60	1960-70	1970-80	1980-85
Designers:					
Total	+ 5.0%/yr.	+ 7.8%	+ 4.2%	+ 3.0%	+ 7.0%
Male	+ 4.7	+ 9.9	+ 3.5	+ 0.8	+ 4.8
Female	+ 5.5	+ 1.8	+ 6.8	+ 8.0	+10.3
Painters/craft-artists:					
Total	+ 3.7	+ 2.7	+ 2.7	+ 5.5	+ 3.9
Male	+ 2.7	+ 3.0	+ 1.2	+ 3.9	+ 1.2*
Female	+ 5.1	+ 2.3	+ 5.5	+ 7.7	+ 6.6
Musicians/composers:					
Total	+ 2.5	+ 1.7	+ 2.4	+ 3.3	+ 4.4
Male	+ 2.7	+ 0.9	+ 3.2	+ 4.0	+ 6.3
Female	+ 2.0	+ 3.1	+ 1.1	+ 1.9	- 1.1*
Decorators:					
Total	+ 3.6	+ 2.2	+ 3.4	+ 5.3	+ 8.7
Male	+ 1.0	- 0.2	+ 0.7	+ 2.4	+ 4.8
Female	+ 6.3	+ 6.1	+ 5.9	+ 7.0	+10.3
Architects:					
Total	+ 4.9	+ 3.2	+ 4.3	+ 7.4	+ 3.6*
Male	+ 4.8	+ 3.3	+ 4.1	+ 6.9	+ 3.2*
Female	+ 8.0	- 2.6*	+12.2	+14.9	+ 8.4*
Photographers:					
Total	+ 2.0	+ 0.1	+ 2.5	+ 3.6	+ 6.3
Male	+ 1.7	+ 0.6	+ 2.2	+ 2.4	+ 4.6*
Female	+ 3.2	- 2.9	+ 4.3	+ 8.5	+11.1*
Other Artists:					
Total	+ 3.7	+ 1.7	+ 9.5	+ 0.1	+10.5
Male	+ 4.3	+ 1.7	+12.2	- 0.6*	+ 2.8*
Female	+ 3.0	+ 1.7	+ 6.1	+ 1.2	+18.9

(Continued)

TABLE II.5. Continued

	1950-1980	1950-60	1960-70	1970-80	1980-85
Announcers:					
Total	+ 8.0	+13.9	+ 3.0	+ 7.2	+ 1.1*
Male	+ 7.8	+14.4	+ 3.6	+ 5.8	+ 2.2*
Female	+ 8.7	+11.1	- 3.1	+19.1	- 4.5*
Authors:					
Total	+ 3.5	+ 6.2	- 0.7	+ 5.3	+ 3.4*
Male	+ 3.1	+ 7.5	- 1.1	+ 3.0	- 7.5*
Female	+ 4.2	+ 3.4	+ 0.1*	+ 9.3	+12.6
Directors:					
Total	N.A.	N.A.	N.A.	+ 8.3	+ 4.5*
Male	N.A.	N.A.	N.A.	+ 8.5	+ 4.2*
Female	N.A.	N.A.	N.A.	+ 7.5	+ 5.6*
Artist Instructors:					
Total	+ 2.7	+ 1.5	+ 8.8	- 2.2	+ 2.8
Male	+ 2.5	+ 1.1	+11.3	- 4.2	+11.6*
Female	+ 2.8	+ 2.1	+ 5.4	+ 1.1	-12.3*
Actors:					
Total	+ 1.6	- 2.3	+ 2.9	+ 4.4	+ 5.0*
Male	+ 0.1	- 1.8	+ 1.1	+ 1.2	+ 4.2*
Female	+ 3.3	- 3.2	+ 5.9	+ 7.7	+ 5.6*
Dancers:					
Total	+ 4.7	+ 3.1	+ 5.1	+ 6.2	+ 2.6*
Male	+ 6.0	- 0.2*	+ 8.8	+ 9.6	-29.4*
Female	+ 4.4	+ 3.7	+ 4.3	+ 5.2	+ 7.9*
Total Artists excluding directors:					
Total	+ 3.6	+ 3.2	+ 3.6	+ 4.1	+ 5.6
Male	+ 3.2	+ 3.5	+ 3.2	+ 2.8	+ 3.8
Female	+ 4.5	+ 2.5	+ 4.6	+ 6.4	+ 8.3
Total Artists including directors:					
Total	N.A.	N.A.	N.A.	+ 4.2	+ 5.6
Male	N.A.	N.A.	N.A.	+ 3.1	+ 3.8
Female	N.A.	N.A.	N.A.	+ 6.4	+ 8.3

SOURCE: Calculated from Table II.4.

NOTE: Average annual percentage growth rates are calculated as the 30th, 10th, and 5th root, respectively, of (number for time t+1 / number for time t) for growth from 1950 to 1980, for growth over each 10-year period, and for growth from 1980 to 1985. As an example, multiplying the 208.2 thousand designers in 1980 (from Table II.4) times 107% (see above) 5 times should give 292.5 thousand designers in 1985.

* Not significant at the 95% confidence level.

TABLE II.6. Percent Distribution of Artist Occupations by Sex, 1950-1980

	1950	1960	1970	1980	1970	1980
	Excluding Directors				Including Directors	
Percent of total artists:						
Designers	13.5%	21.0%	22.2%	20.0%	21.6%	19.2%
Painters	14.6	14.0	12.8	14.7	12.4	14.1
Musicians	18.8	16.2	14.5	13.5	14.1	13.0
Decorators	12.5	11.3	11.1	12.5	10.8	12.0
Architects	7.1	7.1	7.6	10.3	7.4	9.9
Photographers	14.5	10.7	9.5	9.1	9.3	9.1
Other artists	4.7	4.0	7.0	4.8	6.8	4.6
Announcers	1.3	3.6	3.3	4.5	3.2	4.3
Authors	4.5	6.0	3.9	4.4	3.8	4.2
Directors	N.A.	N.A.	N.A.	N.A.	2.7	4.1
Artist instrs.	3.6	3.1	5.0	2.7	4.9	2.6
Actors	4.0	2.3	2.1	2.2	2.1	2.1
Dancers	0.9	0.9	1.0	1.3	1.0	1.2
Percent of male artists:						
Designers	13.0	23.8	24.5	20.1	23.7	19.1
Painters	14.3	13.6	11.2	12.4	10.9	11.8
Musicians	17.8	13.8	13.8	15.5	13.4	14.7
Decorators	12.2	8.5	6.7	6.4	6.5	6.0
Architects	9.8	9.6	10.5	15.4	10.2	14.6
Photographers	17.2	13.0	11.8	11.3	11.4	10.7
Other artists	3.3	2.8	6.4	4.6	6.3	4.4
Announcers	1.6	4.4	4.5	6.0	4.4	5.7
Authors	4.1	6.0	3.9	4.0	3.8	3.8
Directors	N.A.	N.A.	N.A.	N.A.	3.0	5.1
Artist instrs.	2.8	2.2	4.7	2.3	4.5	2.2
Actors	3.7	2.2	1.8	1.5	1.7	1.4
Dancers	0.2	0.2	0.3	0.5	0.3	0.5
Percent of female artists:						
Designers	14.8	13.7	17.0	19.8	16.7	19.3
Painters	15.3	15.0	16.3	18.4	16.0	17.9
Musicians	21.2	22.3	15.9	10.3	15.6	10.1
Decorators	13.2	18.5	21.0	22.3	20.5	21.7
Architects	0.8	0.5	1.0	2.2	1.0	2.2
Photographers	8.1	4.7	4.6	5.6	4.5	5.4
Other artists	7.8	7.2	8.3	5.1	8.1	4.9
Announcers	0.6	1.4	0.7	2.1	0.7	2.1
Authors	5.5	5.9	3.8	5.1	3.8	4.9
Directors	N.A.	N.A.	N.A.	N.A.	2.0	2.4
Artist instrs.	5.5	5.3	5.7	3.4	5.6	3.3
Actors	4.6	2.7	3.0	3.3	2.9	3.3
Dancers	2.5	2.7	2.7	2.4	2.7	2.4

SOURCES: Calculated from Tables II.1 and II.4.

FIGURE II.1. Growth in Total Population 16 Years and Older, Experienced Civilian Labor Force 16+ by Sex, Professional Specialty Workers 16+ by Sex, and Total Artists 16+ by Sex, 1950 to 1985 (Numbers are Yearly Average Percentage Growth Rates)

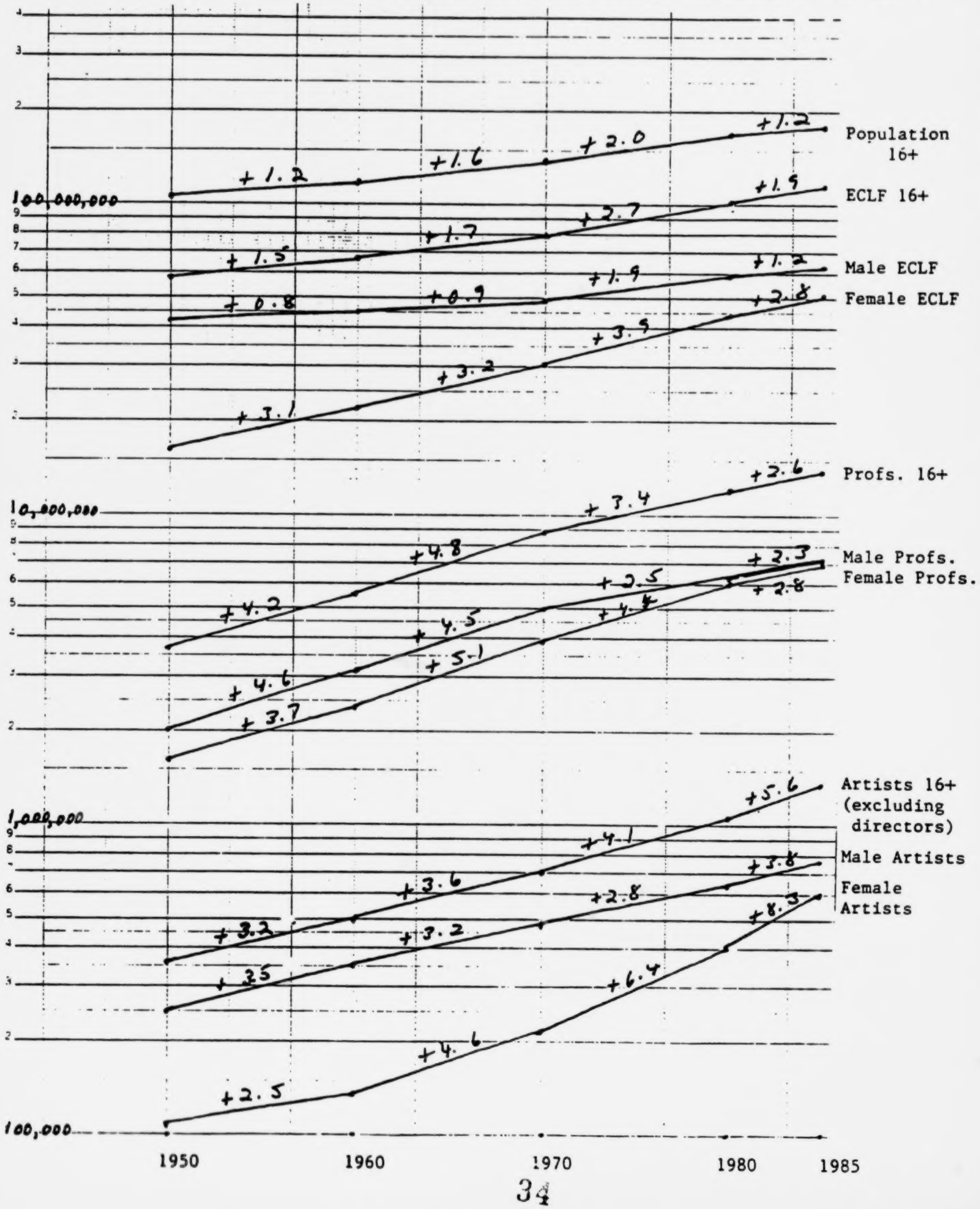


FIGURE II.2. Growth in Total Artists by Category, 1950 to 1980: Large Groups (Numbers are Average Yearly Percentage Growth Rates)

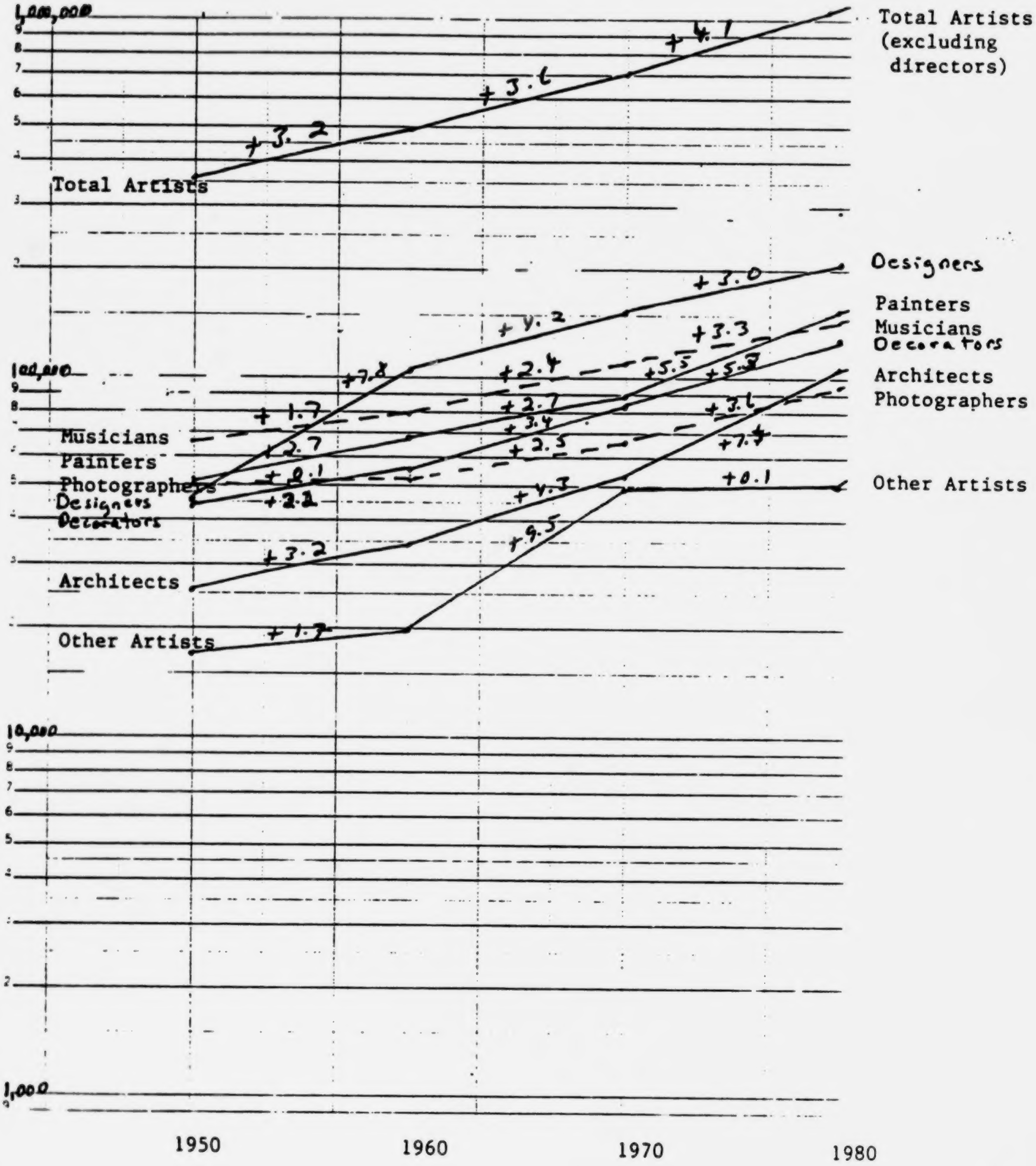


FIGURE II.3. Growth in Total Artists by Category, 1950 to 1980: Small Groups (Numbers are Average Yearly Percentage Growth Rates)

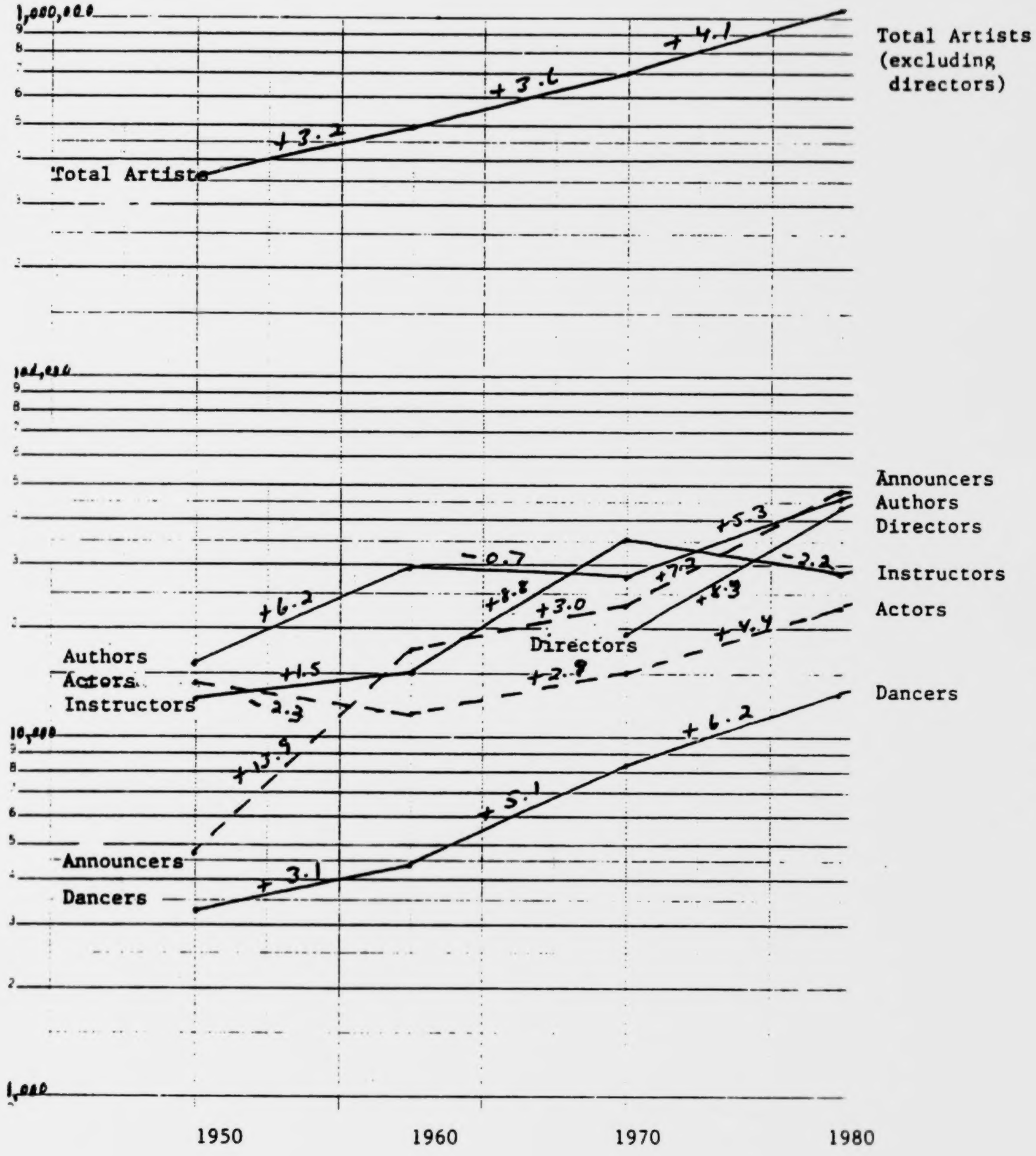


FIGURE II.4. Growth in Male Artists by Category, 1950 to 1980: Large Groups

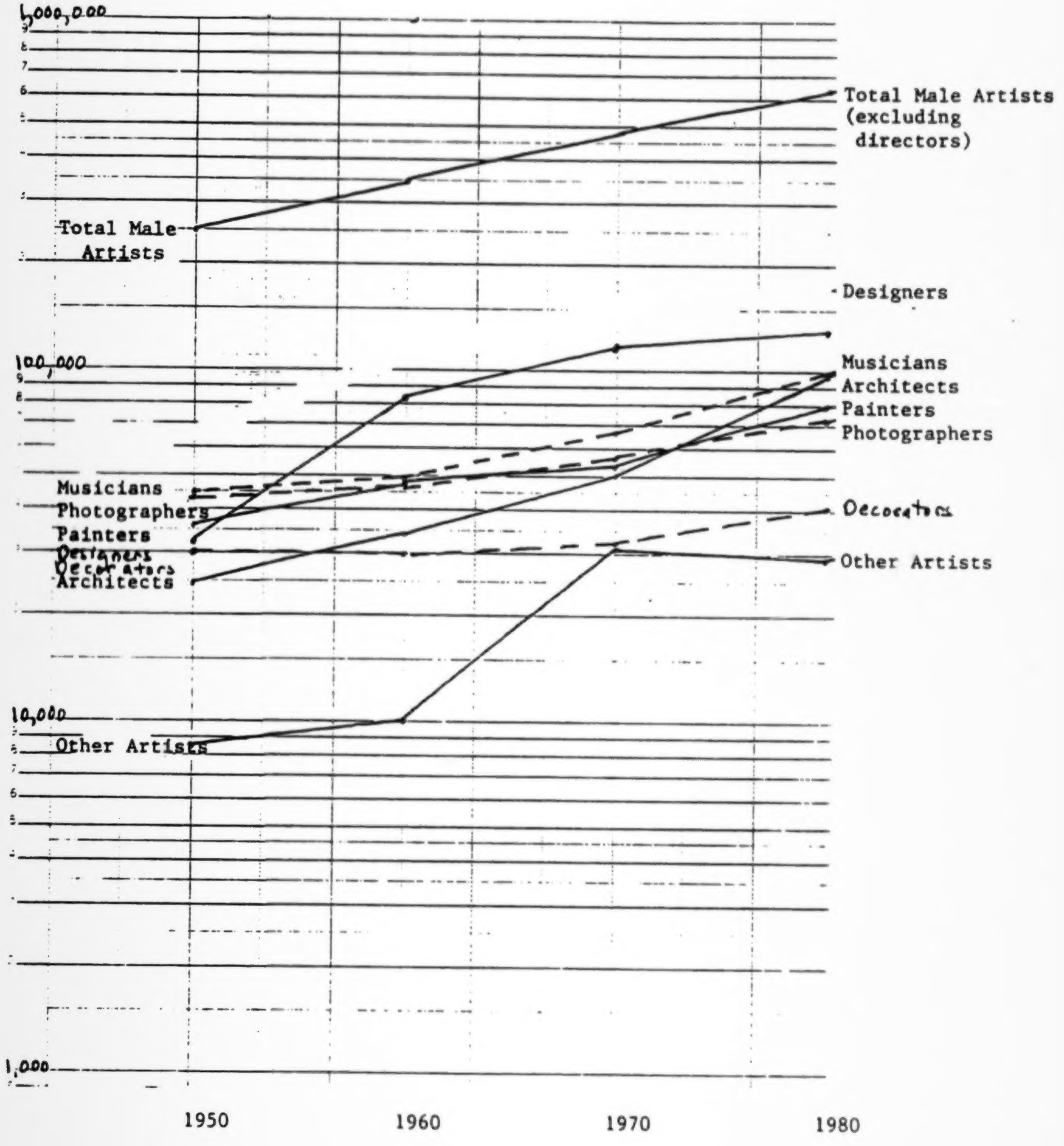


FIGURE II.6. Growth in Male Artists by Category from 1950 to 1980: Small Groups

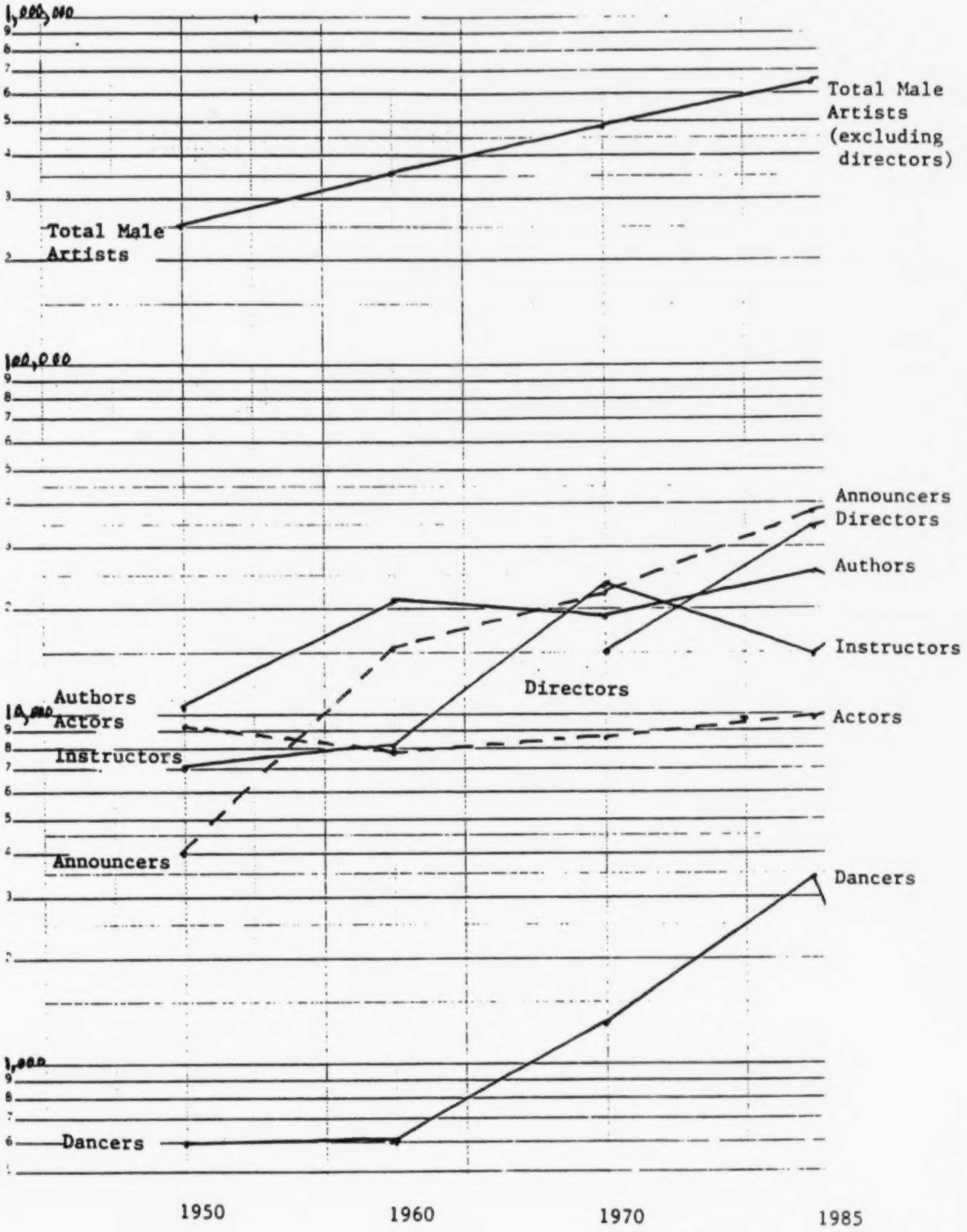


FIGURE II.5. Growth in Female Artists by Category, 1950 to 1980: Large Groups

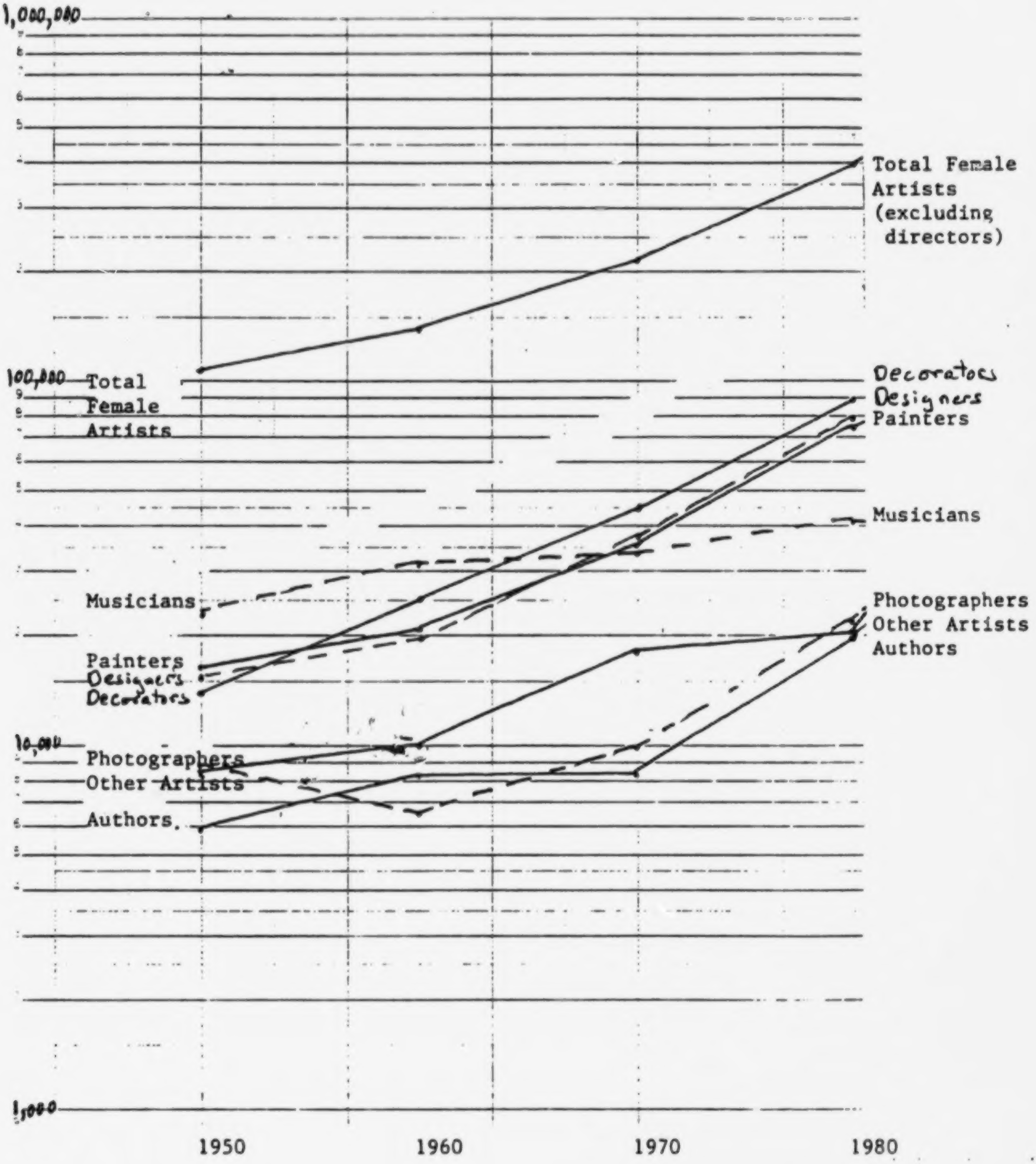
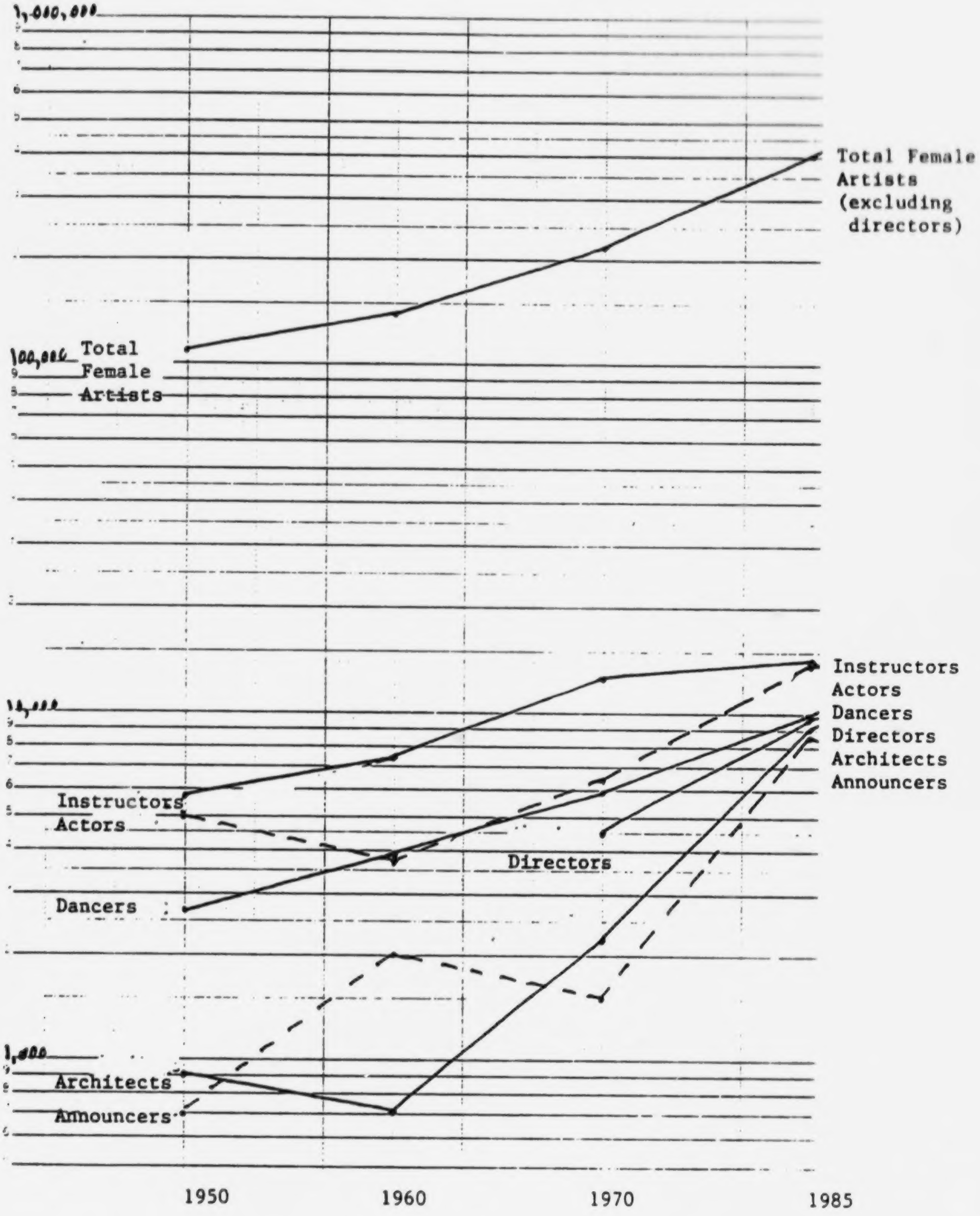


FIGURE II.7. Growth in Female Artists by Category, 1950 to 1980: Small Groups



III. CHANGING PATTERNS OF RESIDENCE

Americans as a people have historically kept on the move, showing a reluctance to stay rooted in one residence or even one area of the country during their lifetimes and a propensity to pull up stakes and relocate elsewhere. In the period 1980 to 1985, 41 percent of the population changed their place of residence.[1] Persons age 20 to 34 showed the highest rates of mobility--64 percent changed their place of residence from 1980 to 1985; while persons age 65 and over were least likely to move--only 16 percent did so during this 5-year period. Of those who moved, 55 percent simply moved to a new house in the same county, but 45 percent moved across county lines. Of intercounty movers, 51 percent stayed in the same state and 49 percent crossed state lines.

Although every area of the country and every type of residence--farm, village, town, large city--has served as the origin and destination of Americans on the move, certain areas have proved more attractive to migrants than other areas, resulting in marked shifts in the geographic distribution of the population over time. One such shift has been that from a largely rural to a largely urban population. In 1900, 60 percent of Americans resided in rural areas of low population density (see Table III.1). By 1920, the balance had shifted--51 percent of Americans lived in dense urban areas. The Great Depression slowed the growth of urban centers, but by

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[1] U.S. Bureau of the Census, Statistical Abstract of the United States 1987, 107th Edition (Washington, D.C.: U.S. Government Printing Office, 1986), Table 29. Movers include persons living in a different house in 1985 from 1980, but not persons who may have moved and returned to their 1980 place of residence in the intervening period. The percentages were adjusted to exclude persons who moved to the U.S. from abroad.

1950, 64 percent of Americans were urban dwellers. Urban areas continued to grow at a high rate until 1970, when they accounted for 74 percent of the population. However, urban areas grew no faster than rural areas during the following decade. They remained at 74 percent of the population in 1980 (the latest year for which data are available), as Americans not only left central cities for urban suburbs but in some instances did not stop until reaching rural villages and farms.

Another marked shift in the geographic distribution of the population has been that from the Northeast and Midwest regions of the country to the South and West (see Table III.2). In 1940, the Northeastern states accounted for 27 percent of the population and the Midwestern states for 30 percent. The Southern states made up 32 percent of the total and the Western states only 11 percent. Following World War II, population growth in the Northeast and Midwest lagged behind that of the nation as a whole as a result of high rates of net outmigration. By 1985, these two regions of the country accounted for only 21 and 25 percent of the population, respectively. Growth in the South also lagged somewhat behind national population growth through 1960, but picked up during the 1960s and accelerated after 1970. By 1985, the Southern states had increased their relative share to 34 percent of the population. Finally, the West exhibited very high growth rates during the post-World War II period, growing at three times the national average in the 1940s and 1950s and twice the national average during every subsequent decade. By 1985, the West accounted for 20 percent of the total population or almost double its relative share in 1940.

This chapter examines trends in the residence of the experienced civilian labor force, persons working in professional specialties, and persons working as artists to determine if these groups experienced similar migration patterns as the total population during the post-World War II period. The analysis examines changes since 1950 in the percentages of these groups residing in urban areas and in the four regions of the country. As in other chapters, patterns for men and women are examined separately. The reader's attention is directed to the notes at the end of the chapter which provide important information regarding the sources and comparability of the data for each occcupation over time.

URBAN RESIDENCE: MEN WORKERS JOIN WOMEN, PROFESSIONALS, AND ARTISTS IN THE CITIES

Adult men currently employed or unemployed with previous work experience moved from rural to urban areas at about the same rates as the total population during the 30-year span from 1950 to 1980. At the beginning of the period, 65 percent of men in the experienced labor civilian force resided in urban areas, rising to 74 percent in 1970 and remaining at this rate in 1980 (see Table III.3). Women workers showed a different pattern in that they resided in urban areas in high proportions throughout the entire period. In 1950, less than one-third of adult women participated in the labor force; however, of these women, 77 percent were urban residents. By 1980, over one-half of adult women were labor force participants; again, 78 percent were urban residents.

Both men and women employed in the professional specialty occupations exhibited similar patterns to those of all women workers--professionals were attracted to urban areas in large proportions throughout the 30-year time span. Among men professionals, 83 percent resided in urban centers in 1950 compared with only 65 percent of all men workers; in 1980, 82 percent of men professionals resided in urban areas compared with 74 percent of all men in the labor force. Women professionals also included high proportions of urban residents throughout the 30-year period: 78 percent in 1950 and 80 percent in 1980, about the same as the proportions among all women workers.

Men and women working as artists were concentrated in urban areas in even higher proportions than all professionals throughout the 30-year time span. In 1950, fully 88 percent of men artists resided in urban areas as did 87 percent of women artists. In 1980, 87 percent of men artists and 84 percent of women artists were urban residents. New York City and Los Angeles-Long Beach accounted for the largest numbers of artists--20 percent of the total in 1970 and 18 percent in 1980, with Los Angeles gaining on New York. Other cities with large concentrations of artists--each accounting for 2 to 4 percent of the total in both 1970 and 1980--included Chicago, San Francisco, Washington, D.C., Philadelphia, Detroit, and Boston.[2]

URBAN RESIDENCE AMONG ARTIST OCCUPATIONS

Looking more closely at residence patterns exhibited by artists reveals differences in their preferences for urban living during the post-World War II period. Among men artists, those working in the performing arts--actors and directors, dancers, musicians and composers--consistently resided in urban areas in greater proportions than did men working in other artist occupations. Urban centers have the concentrations of persons interested in attending plays, operas, concerts, ballets, and other performances that provide the audiences necessary to support artists who perform live. Those actors and other performers whose work is filmed for wide distribution via TV or motion pictures also have traditionally flocked to urban centers that can support a large volume of productions. Moreover, the concentration of performing arts centers in urban areas undoubtedly serves to motivate and inspire young persons to enter these professions and thereby maintain the concentration of performing artists in the cities.[3]

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[2] See National Endowment for the Arts, Where Artists Live: 1970, Research Division Report #5, A Study by Data Use and Access Laboratories (Washington, D.C., 1977); and Diane C. Ellis, Artists by Place of Residence: 1980, Prepared for Research Division, National Endowment for the Arts (Brunswick, Md., 1987).

Men working in the design and visual arts--architects, decorators, designers, painters and craft-artists, and photographers--also resided in high proportions in urban areas throughout the time span. However, one category of visual artists--men painters and craft-artists--registered a decline in the proprortion of urban dwellers from 90 percent in 1950 to 86 percent in 1980--the most marked decrease for any group of men artists. Although painters and craft-artists, like other artists, must rely heavily on marketing their work through urban outlets, they do not particularly need to pursue their art in an urban setting. If they so choose, they can operate in more or less isolated surroundings with minimal expenditures for equipment and space.

Looking at men artists who work primarily with words, authors registered an increase over the period in proportion urban residents--from 83 percent to 87 percent, the latter figure comparable to the proportion of urban residents among the design and visual artist categories. Based on limited data, men announcers and artist instructors appear to have been somewhat less attracted to urban areas than other men artists. The dispersion of radio and TV stations and higher education institutions throughout the country very likely underlies this finding.

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[3] National Endowment for the Arts, Where Artists Live: 1970, 5-6.

Finally, men artists classified in the "other" artist category exhibited a marked increase in proportion of urban dwellers, from 77 percent in 1950 to 85 percent in 1980. The reasons for the generally lower propensity of other men artists to reside in urban areas or the marked increase in their proportion of urban residents over time are not clear. This category is a residual that includes many different kinds of artists and entertainers, from acrobats to ventriloquists (see Appendix A). Very likely, no particular significance should be attached to the data, given both the diversity of occupations included in the category and the changes in definition of the category over time.

Among women artists, those working as actors, directors, and dancers--three of the four categories included in the performing arts--exhibited the highest concentrations of urban residents--94 to 95 percent in almost every case. In contrast, women musicians and composers showed relatively less attraction to urban centers, although 86 percent were urban residents in 1980.

Among women in the design and visual arts, architects consistently ranked high in proportion of urban dwellers, perhaps because urban centers offer greater opportunities and acceptance to women working in a traditionally male field such as architecture. Women decorators and designers began the period with higher-than-average proportions of urban dwellers, but experienced declining proportions over time, particularly in the decorator category. Similarly, the proportions of urban residents among women painters and craft-artists and women photographers declined over time (although the data for photographers show ups and downs rather than a smooth trend). In general, the data suggest that women design and visual artists established themselves in urban centers and then, having gained acceptance, began to disperse to less densly settled portions of the country.

Women authors, in contrast, increased their proportion of urban residents from 79 percent in 1950 to 87 percent in 1980. Authors were the only group of women artists to show a marked upward trend, and the increase they experienced exceeded that registered by men authors. Women announcers and artist instructors were more concentrated in urban areas than their male counterparts, but showed the same tendency as many other groups of women artists to move in increasing proportions to rural areas by the end of the period. The data for "other" women artists show ups and downs, with an overall decline of 5 percentage points from 1950 to 1980 in the proportion residing in urban areas. This trend is counter to the increase in urban residence among men in the other artist category, confirming the wisdom of placing little reliance on the data for other artists of either sex.

REGIONAL SHIFTS AMONG THE LABOR FORCE, PROFESSIONALS, AND ARTISTS

Adult men active in the labor force showed the same general trends during the post-World War II period of movement from the Northeast and Midwest sections of the country to the South and West as did the total population (see Table III.4). Men workers in the Northeast declined from 27 percent of the total male work force in 1950 to 21 percent in 1985; similarly, those in the Midwest declined from 31 to 25 percent of the total. In contrast, men workers in the South increased their share from 29 to 33 percent over the 35-year span and those resident in the West increased from 13 to 20 percent.

Women in the labor force showed similar trends, although, at the beginning of the period in 1950, their patterns of residence differed somewhat from those of the male work force. Women workers in the Northeast represented 30 percent of the total female work force in 1950, compared with 27 percent of men workers who resided in this region. By 1985, women workers in the Northeast had declined to 21 percent of the total, the same proportion as among men. Women workers in the Midwest declined from 29 percent at the beginning of the period to 25 percent in 1985, while those in the South increased from 28 to 34 percent and those in the West increased from 13 to 20 percent.

Men professionals exhibited similar trends over time as all men workers, although they did not show quite the same distribution by region. Men professionals consistently included larger shares resident in the Northeast and West and smaller shares resident in the Midwest and South than was true for the total male work force. Men professionals in the Northeast, however, exhibited a larger proportionate decline and men professionals in the South a larger proportionate increase than did their counterparts among all men workers.

Women professionals also showed similar trends as the total female work force with a few variants. In 1950, women professionals were more prevalent in the West and less prevalent in the South compared with all women workers. By 1985, women professionals were still less prevalent in the South, but they were now more prevalent in the Northeast compared with the total female work force. Compared with men professionals, women professionals were more likely to reside in the South at both the beginning and end of the period; however, in 1985, women professionals were less likely than their male counterparts to reside in the West, a change from the similar proportions of men and women professionals in this region in 1950.

Men and women artists at any one point in time differed somewhat from all professional workers in their distribution by region of residence. At both the beginning and end of the period, men and women artists included higher proportions residing in the West than did men and women professionals and correspondingly lower proportions living in the South. By 1985, men artists were even more highly concentrated in the West than women artists. The latter, in contrast, were more prevalent in the Northeast compared both with men artists and with men and women professionals. Overall, the major centers of artistic endeavor on each coast, specifically, in California and New York, remained more attractive to artists than to those working in other professions and occupations. In 1980, California accounted for 16 percent of all employed artists and New York for another 12 percent, while the third ranking state--Texas--accounted for only 6 percent of the artist population.[4]

With regard to changing residence patterns over time, men and women artists exhibited similar trends to those of all men and women professionals and, indeed, to those of the labor force in general--namely, decreasing proportions resident in the Northeast and Midwest and increasing proportions resident in the South and West. These trends were even more pronounced for artists than for all professionals and the total labor force. In this regard, California increased its share from 15 percent of employed artists in 1970 to 16 percent in 1980, while New York saw its share go down from 16 percent in 1970 to 12 percent in 1980. Other Northeastern and Midwestern states with large proportions of artists, including Illinois, Pennsylvania,

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[4] Ellis, Artists by Place of Residence: 1980, Table 1.

Ohio, Michigan, New Jersey, and Massachusetts, also declined as shares of the artist population, while Southern states including Texas and Florida increased their shares.[5]

REGIONAL SHIFTS AMONG ARTIST OCCUPATIONS

Specific categories of artists have shown distinctive profiles of residence and distinctive trends in those profiles over time. These variations are discussed below for men and women working in each of the major categories of artistic endeavor--the performing arts, the design and visual arts, arts that involve working primarily with words, and all "other" arts.

Performing Artists

Looking first at men in the performing arts (see Table III.5), men actors consistently included much larger percentages residing in the West than did all men artists, generally larger proportions residing in the Northeast, and much smaller proportions residing in the Midwest and South. Men dancers were also heavily concentrated in both the Northeast and West. Men musicians and composers, in contrast, showed greater dispersion among all four regions. The data available for actors and directors combined compared with the data for actors as a separate group also suggest that directors as such were more dispersed among the regions. Overall, men musicians and composers, and also apparently directors, more closely resembled all men artists than they did other men performing artists in their profiles by region of residence.

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[5] Ellis, Table 1.

Women performing artists in most instances exhibited similar patterns and trends in region of residence as did their male counterparts. One exception involves dancers, where the women in this field were more prevalent in the South and less prevalent in the Northeast compared with men dancers.

Design and Visual Artists

Men working in each of the design and visual art categories exhibited similar trends over time to those of other men artists, namely declining proportions residing in the Northeast and Midwest and increasing proportions residing in the South and West (see Table III.6). However, they showed some differences in their residence profiles.

Men architects tended to be somewhat less prevalent in the Northeast and somewhat more prevalent in the South than other men artists, but they resembled other men artists in their relatively low proportions residing in the Midwest and relatively high proportions residing in the West compared with the total male work force. Men decorators and photographers, in contrast, tended to resemble all other men workers in their distribution by region of residence, with roughly equal proportions in the Northeast, Midwest, and West, and the highest proportion in the South.

Men designers and painters and craft-artists began the period with a distinctive residence profile--highly concentrated in the Northeast and Midwest and much less prevalent in the South and West compared with other men artists. Over time, however, their residence profiles became more like that of all men artists, as they experienced greater proportionate declines in the Northeast and Midwest and correspondingly greater proportionate increases in the South and West compared with men artists as a group.

Women working in the design and visual arts also showed distinctive patterns and trends in some instances. Women architects resembled all women artists in their patterns of residence, although, as of 1980, they were somewhat more more likely to reside in the West and less likely to reside in the Midwest than were most other categories of women artists (see Table III.7). Women painters and craft-artists also resembled other women artists, both in their initial distribution by region of residence, and in the trends they exhibited over time.

In contrast, women decorators and photographers at the outset of the period resembled the total female work force more than other women artists in their patterns of residence, with roughly equal proportions in the Northeast, Midwest, and South, and the lowest proportion in the West. Over time, women photographers, unlike all other women artists, experienced relatively little change in their residence profile. Women decorators experienced little change in the proportions residing in the Midwest and West, again contrary to the experience of other women artists, but experienced a proportionately larger decline in the Northeast and a correspondingly larger increase in the South.

Women designers at the outset of the period showed yet a different pattern--they were much more concentrated in the Northeast than other women artists and much less concentrated in the other three regions Over time, their residence profile became more like that of all women artists, as they experienced a larger proportionate decline in the Northeast, virtually no decline at all in the Midwest, and larger proportionate increases in the South and West.

Word and "Other" Artists

Turning to artists who work largely with words, the outstanding characteristic of the residence profile for men authors--one that they shared with men actors and dancers--was their disproportionate concentration in both the Northeast and West regions. Like other men artists, authors experienced a decline over time in the proportion residing in the Northeast and an increase in the proportion residing in the West, but showed no clear time trends in either the Midwest or the South.

Men announcers, in contrast, were much less prevalent in the Northeast and West than were other groups of artists, and much more prevalent in the other two regions, particularly the South. Men artist instructors were relatively evenly distributed among the four regions, again in contrast to men artists overall. Finally, men in the "other" artist category were also somewhat more evenly distributed among the regions, although they generally exhibited the same trends over time as did all men artists.

Female artists working primarily with words--authors, announcers, and artist instructors--showed similar regional distributions and trends over time as did their male counterparts. Female artists in the "other" category generally resembled all women artists in their residence profile and the trends that they experienced over the 30-year period.

TABLE III.1. Percent Urban of the Total U.S. Resident Population, 1900 to 1980

1900	38.7%
1910	45.7
1920	51.2
1930	56.2
1940	56.5
1950	64.0
1960	69.9
1970	73.5
1980	73.7

SOURCE: U.S. Bureau of the Census, Statistical Abstract of the United States 1987, 107th Edition (Washington, D.C.: U.S. Government Printing Office, 1986), Table 17.

NOTE: Data for 1900 - 1940 exclude Alaska and Hawaii; the percentage shown for 1950 that includes Alaska and Hawaii is unchanged if they are excluded; no data are available later than 1980.

TABLE III.2. Percent Distribution and Percent Growth of the Total Resident Population by Region of Residence, 1940 to 1985

	1940	1950	1960	1970	1980	1985
Percent Distribution:						
Northeast	27.2%	26.1%	24.9%	24.1%	21.7%	20.9%
Midwest	30.4	29.4	28.8	27.8	26.0	24.8
South	31.5	31.2	30.7	30.9	33.3	34.3
West	10.9	13.3	15.6	17.1	19.1	20.0
Percent Change from Prior Decade:						
Total	+7.3	14.5	18.5	13.4	11.4	11.1
Northeast	+4.5	9.7	13.2	9.8	.2	3.3
Midwest	+4.0	10.8	16.1	9.6	4.0	1.0
South	+10.1	13.3	16.5	14.3	20.0	18.0
West	+16.7	40.4	38.9	24.2	23.9	22.4

SOURCE: U.S. Census Bureau, Statistical Abstract of the United States, 1987, Tables 23, 24.

NOTES: See Chapter III Notes for the states included in each geographic region. Growth rates from 1980 to 1985 have been compounded to represent estimated growth rates from 1980 to 1990 for comparability with the other rates shown.

TABLE III.3. Percent Urban by Sex of the Experienced Civilian Labor Force, Professional Workers, All Artists, and Artist Occupations, 1950 to 1980

	1950	1960	1970	1980
Male:				
Exp. Civ. Labor Force	65.3%	71.0%	74.0%	73.8%
Professionals	82.5	83.0	83.7	82.2
All Artists	88.1	88.3	88.1	87.1
Actors	91.9	98.0	97.7	92.9
Directors	N.A.	N.A.	N.A.	92.9
Dancers	N.A.	N.A.	91.3	94.9
Musicians	88.7	85.7	90.3	88.9
Architects	88.3	88.5	88.9	87.1
Decorators	87.7	88.5	N.A.	86.5
Designers	89.2	89.2	86.5	86.5
Painters	90.1	88.8	89.8	86.0
Photographers	88.2	88.9	88.2	87.7
Authors	83.3	89.1	87.7	87.4
Announcers	N.A.	N.A.	84.6	84.6
Artist Teachers	N.A.	N.A.	86.6	85.2
Other Artists	76.6	80.8	84.4	85.2
Female:				
Exp. Civ. Labor Force	77.4	78.0	78.6	77.6
Professionals	78.0	79.4	81.3	80.1
All Artists	86.5	84.3	88.1	84.4
Actors	92.5	95.2	95.1	94.3
Directors	N.A.	N.A.	N.A.	94.3
Dancers	N.A.	N.A.	94.3	94.2
Musicians	N.A.	N.A.	86.8	86.1
Architects	90.0	88.2	86.8	88.3
Decorators	88.5	82.9	80.6	77.9
Designers	93.0	93.5	89.1	86.4
Painters	88.8	87.3	86.4	84.4
Photographers	87.4	83.6	87.4	83.8
Authors	78.8	82.7	88.3	86.8
Announcers	N.A.	N.A.	88.5	83.6
Artist Teachers	N.A.	N.A.	89.0	84.9
Other Artists	87.5	83.4	87.9	82.6

SOURCES and NOTES: See Appendix D and Chapter III Notes.

TABLE III.4. Percent Distribution by Region of Residence and Sex, Experienced Civilian Labor Force, Professional Workers, and All Artists, 1950 to 1985

	Northeast	Midwest	South	West
Male Experienced Civilian Labor Force:				
1950	26.8%	30.7%	29.2%	13.2%
1960	26.0	29.7	28.5	15.7
1970	24.9	28.6	29.3	17.2
1980	21.7	26.6	32.0	19.7
1985	20.9	25.4	33.3	20.4
Male Professionals:				
1950	31.6	29.1	23.7	15.7
1960	29.2	27.5	24.2	19.1
1970	27.6	25.9	25.9	20.5
1980	24.8	24.2	28.6	22.4
1985	23.4	24.0	29.4	23.1
Male Artists:				
1950	37.3	27.2	17.4	18.1
1960	34.9	25.7	18.5	20.9
1970	30.4	23.9	23.4	22.2
1980	27.3	20.5	25.3	26.9
1985	23.0	23.9	23.6	29.5
Female Experienced Civilian Labor Force:				
1950	29.8	28.8	28.3	13.1
1960	27.4	28.0	29.2	15.5
1970	25.4	27.6	30.2	16.9
1980	22.2	26.0	32.4	19.4
1985	21.2	25.4	33.5	20.0
Female Professionals:				
1950	29.1	28.8	26.8	15.2
1960	26.9	27.9	28.1	17.0
1970	26.0	26.8	29.4	17.8
1980	24.2	25.2	31.7	18.8
1985	23.4	25.4	31.5	19.7
Female Artists:				
1950	34.7	25.6	20.2	19.5
1960	30.7	25.8	23.7	19.8
1970	27.7	24.3	26.3	21.8
1980	25.1	21.4	28.7	24.8
1985	27.4	24.1	24.0	24.6

SOURCES and NOTES: See Appendix D and Chapter III Notes.

TABLE III.5. Percent Distribution by Region of Residence and Sex, Performing Artists, 1950 to 1980

	Northeast	Midwest	South	West
Male Actors:				
1950	32.5%	13.0	14.7	39.8
1960	36.8	7.8	6.5	48.9
1970	39.3	9.8	9.2	41.7
1980	N.A.	N.A.	N.A.	N.A.
Male Actors and Directors: (1950/1960 N.A.)				
1970	31.0	19.3	22.5	27.2
1980	30.2	13.9	18.3	37.6
Male Dancers: (1950/1960 N.A.)				
1970	38.6	12.5	13.4	35.5
1980	35.1	12.8	19.3	32.7
Male Musicians:				
1950	35.0	27.4	17.9	19.7
1960	30.3	26.9	22.4	20.4
1970	25.4	21.9	26.8	25.9
1980	25.0	18.4	28.4	28.1
Female Actors:				
1950	38.2	12.7	9.7	39.4
1960	40.6	8.8	6.3	44.4
1970	39.6	8.8	11.2	40.4
1980	N.A.	N.A.	N.A.	N.A.
Female Actors and Directors: (1950/1960 N.A.)				
1970	32.2	16.5	19.1	32.2
1980	33.8	12.2	17.0	36.9
Female Dancers: (1950/1960 N.A.)				
1970	20.9	18.2	20.3	40.5
1980	26.5	14.0	27.4	32.2
Female Musicians: (1950/1960 N.A.)				
1970	24.5	29.8	25.9	19.9
1980	24.5	25.4	29.0	21.1

SOURCES and Notes: See Appendix D and Chapter III notes.

TABLE III.6. Percent Distribution by Region of Residence, Male Design and Visual Artists, 1950 to 1980

	Northeast	Midwest	South	West
Male Architects:				
1950	32.9%	24.6	24.1	18.3
1960	27.5	25.3	25.0	22.2
1970	27.5	23.0	26.2	23.5
1980	21.1	20.8	29.4	28.7
Male Decorators:				
1950	30.6	30.6	24.7	14.0
1960	31.9	29.1	22.2	16.8
1970	25.4	25.0	34.1	15.4
1980	21.9	23.2	36.8	18.2
Male Designers:				
1950	47.4	35.1	7.2	10.3
1960	43.8	26.6	13.0	16.7
1970	38.1	25.9	15.9	20.1
1980	34.3	24.1	18.6	23.1
Male Painters:				
1950	43.9	29.0	11.5	15.6
1960	38.3	27.5	14.3	19.9
1970	35.6	25.4	18.3	20.8
1980	30.1	20.9	22.5	26.5
Male Photographers:				
1950	34.7	26.6	20.4	18.4
1960	31.4	26.7	22.2	19.7
1970	28.7	25.2	24.6	21.5
1980	25.0	23.6	28.1	23.3

SOURCES and NOTES: See Appendix D and Chapter III notes.

TABLE III.7. Percent Distribution by Region of Residence, Female Design and Visual Artists, 1950 to 1980

	Northeast	Midwest	South	West
Female Architects:				
1950	38.5	21.4	21.1	19.0
1960	36.0	13.6	23.1	27.4
1970	34.8	18.3	24.6	22.3
1980	23.9	15.5	29.3	31.3
Female Decorators:				
1950	26.8	27.5	27.5	18.2
1960	20.6	27.4	33.8	18.2
1970	16.0	29.6	36.3	17.9
1980	11.5	28.0	39.5	20.9
Female Designers:				
1950	57.9	17.4	10.0	14.7
1960	55.6	14.8	13.0	16.6
1970	41.7	17.8	20.0	20.6
1980	37.2	16.2	23.2	23.5
Female Painters:				
1950	39.7	26.4	17.2	16.7
1960	36.1	26.6	19.3	18.0
1970	31.3	24.9	22.9	20.9
1980	26.2	20.9	26.1	26.7
Female Photographers:				
1950	23.9	29.1	26.2	20.8
1960	21.7	27.3	30.4	20.6
1970	21.2	25.6	30.7	22.6
1980	22.0	23.7	30.6	23.8

SOURCES and NOTES: See Appendix D and Chapter III Notes.

TABLE III.8. Percent Distribution by Region of Residence and Sex, Authors, Announcers, Teachers and Other Artists, 1950 to 1980

	Northeast	Midwest	South	West
Male Authors:				
1950	45.3	13.0	12.1	29.5
1960	38.6	17.7	13.8	29.9
1970	34.3	16.7	23.4	25.6
1980	32.8	11.9	19.6	35.8
Male Announcers:				
(1950/1960 N.A.)				
1970	19.3	25.3	35.4	20.1
1980	15.1	26.0	39.2	19.6
Male Teachers:				
(1950/1960 N.A.)				
1970	22.5	30.3	27.3	19.9
1980	22.2	27.4	26.7	23.7
Other Male Artists:				
1950	29.3	23.9	27.9	18.9
1960	24.8	20.8	30.6	23.8
1970	28.9	19.9	24.5	26.7
1980	23.2	18.0	30.1	28.8
Female Authors:				
1950	42.0	15.5	15.4	27.1
1960	37.8	17.7	17.8	26.8
1970	38.5	15.3	23.7	22.5
1980	33.2	15.6	19.4	31.7
Female Announcers:				
(1950/1960 N.A.)				
1970	18.4	26.4	40.3	14.9
1980	15.9	24.6	39.3	20.3
Female Teachers:				
(1950/1960 N.A.)				
1970	21.6	29.8	29.0	19.7
1980	21.0	27.5	29.7	21.8
Other Female Artists:				
1950	33.5	27.6	20.1	18.8
1960	34.2	20.3	21.1	24.3
1970	31.3	18.6	22.5	27.6
1980	23.0	21.1	29.2	26.6

SOURCES and NOTES: See Appendix D and Chapter III Notes.

NOTES TO CHAPTER III

We obtained data on characteristics of the experienced civilian labor force, professionals, and artists from a number of publications and computer tape files produced from the 1950 through 1980 decennial censuses and from the March 1985 Current Population Survey (see Appendix D for a listing of sources). These sources differ on several important dimensions that affect the comparability of the data across time, including:

- Different size samples, which affect the reliability of the estimates and hence the assessment of trends over time;

- Different concepts for some characteristics from one census to the next, which affect the validity of cross-temporal comparisons; and

- Different definitions for many of the occupational categories from one census to the next, which also affect the validity of cross-temporal comparisons.

For some artist occupations, definitional changes have major impacts on our ability to draw conclusions about trends in the characteristics of persons in those occupations over time. In addition to changes in occupational definitions, coding errors inevitably occur in every census that may affect data comparability.[1]

In these chapter notes, we discuss the impact of concept and category redefinitions on the interpretation of the data. We also note very small artist occupations for which sampling errors are large; Appendix C discusses the impact of sample sizes generally for comparisons across occupations and across time. Our source of information on concept definitions, except where stated otherwise, is U.S. Bureau of the Census, Census of Population and Housing, 1980: Public-Use Microdata Samples--Technical Documentation (Washington, D.C.: U.S. Department of Commerce, 1983), Appendix K: Glossary. Our sources of information on changes in occupational category definitions and how we used them to develop estimates of the total numbers in each category over time are discussed in Appendix B.

Comparability of Urban Residence Data Over Time: Concept Definitions

Urban residence has been consistently defined in every census since 1950 as residence in an urbanized area (UA) or in a place of 2,500 or more population outside a UA. There have been some minor changes in the criteria used to designate UAs, which in general consist of a central city together with the surrounding suburbs having a population density of at least 1,000 persons per square mile. Over time, a larger proportion of the U.S. land area has been classified as urban; the data from each census represent the proportion residing in the urban areas designated as of the census in question. Data on urban residence are not available from the CPS or other sources for intercensal years.

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[1] See, for example, U.S. Bureau of the Census, An Evaluation of 1970 Census Occupational Classification--The Postcensal Manpower Survey-Census Match Study, Technical Paper 41 (Washington, D.C.: U.S. Department of Commerce, 1978).

An alternate concept is that of residence in metropolitan versus nonmetropolitan areas. We did not obtain data on metropolitan residence, largely because the criteria for defining metropolitan areas changed over time. Similarly, we did not obtain data on specific large metropolitan areas because of changes in their composition (e.g., some previously separate areas have been consolidated and other areas split into components) and because, except for New York and Los Angeles, the artist occupation sample sizes are small.

Our data on urban residence are from published sources for all occupational categories in both 1950 (based on a 3.3 percent sample) and 1960 (based on a 5 percent sample). For 1970, we used published souces for the total labor force, all professionals, and women decorators (5 percent sample) and public use microdata sample artist extracts for all other artist occupations (2 percent sample). Data were not available for men decorators. For 1980, we used published sources for the total labor force and all professionals (19 percent sample) and a public use microdata sample artist extract for all other artist occupations (1 percent sample). The data for 1950 and 1960 pertain to persons age 14 and older, while the 1970 and 1980 data pertain to persons age 16 and older. Persons age 14-15 in 1950 and 1960 represented under 1 percent of the labor force, under 0.1 percent of professionals, and about 0.5 percent of all artists (see Appendix B).

Comparability of Urban Residence Data Over Time: Occupation Definitions

- There were no definitional changes for the experienced civilian labor force (ECLF) that would affect data comparability from 1950 through 1980. The ECLF is defined as employed persons plus unemployed persons who have ever worked in the past. The definition of the ECLF that pertains to data for specific occupations includes only those experienced unemployed who worked sometime during the last five years prior to the census.

- The professional specialty worker category was defined in a generally consistent manner from 1950 through 1970 but then redefined in important ways in 1980. The following occupations were removed from the professional category--accountants, computer programmers, engineering/science technicians, health technicians, other technicians, personnel/labor relations workers, and sales engineers. Two occupations--decorators/window dressers and health trainees--were added to the professional category. As a result, only an estimated 70 percent of the male "professionals" and 84 percent of the female "professionals" identified in the 1970 census would have been classified as "professionals" in 1980. Hence, characteristics data for professionals prior to 1980 are biased to the extent that the nonprofessionals who are included differ importantly from the professionals.

  Careful construction of estimates of the urban proportion of professionals for 1950 through 1970, based on subtracting out and adding in the appropriate occupations noted above, gives the following results.

	Published Estimates	Constructed Estimates
Percent Urban:		
Males:		
1950	82.5	81.4
1960	83.0	82.3
1970	83.7	83.5
1980	82.2	82.2
Females:		
1950	78.0	77.0
1960	79.4	78.7
1970	81.3	80.9
1980	80.1	80.1

The constructed estimates that strive for consistency in defining professionals across time are slightly lower than the published estimates based on the professionals identified in each census from 1950 through 1970 according to the rules in operation at the time. The estimates differ by a maximum of 1.1 percentage points in the case of males in 1950 and, on average from 1950 through 1970, differ by 0.7 percentage points. We viewed these differences as slight enough to be ignored and used the published estimates from each census for urban residence and most other characteristics.

o The all artists category, as defined by the Arts Endowment, represents the sum of specific census occupational categories rather than a census category as such. Because many artist occupations experienced definitional changes, it is important to try to take these into account in developing estimates of characteristics of all artists over time. Below, we note the artist occupations included for 1980 and then the differences in the composition of the estimates for the preceding three censuses.

Our 1980 estimates include: actors/directors, announcers, architects, art/drama/music instructors, authors, dancers, designers (including the previously separate category of decorators/window dressers), musicians/composers, painters/sculptors/craft-artists/artist printmakers, photographers, and artists/performers/related workers, n.e.c.

Our 1970 estimates include the same categories (some of which had slightly different titles) as in 1980, except for directors. Prior to 1980, most persons with director job titles were included in the broad category of managers/administrators, n.e.c. Directors as such accounted for less than 1 percent of the total in this category and, hence, it is not possible to estimate their characteristics.

Our 1960 and 1950 estimates differ from the 1970 and 1980 estimates in the following respects. First, we excluded not only directors, but announcers and dancers/dancing teachers; we also placed less weight on the data for musicians/music teachers. The category of artist instructors also does not appear in our 1950 and 1960 estimates, because these persons were already included in three other categories: actors, artists/art teachers (the predecessor to the painters category), and musicians/music teachers. Finally, for men in 1950, we subtracted the estimated component of men designers who were subsequently considered to be draftsmen.

We excluded directors because of lack of information, as described above, and announcers for the same reason. Prior to 1970, announcers were included in the broad category of professional/technical/kindred workers, n.e.c., of which they represented only an estimated 6 percent of the total in the case of men and 3 percent in the case of women.

We excluded dancers/dancing teachers because 87 percent of the men and 77 percent of the women would have been classified as teachers, n.e.c. or secondary teachers subsequent to 1960. In other words, only a small fraction of dancers/dancing teachers were dancers per se and the rest were precollege teachers who, after 1970, were not considered part of the artist population. Hence, we deleted the entire category from our 1950 and 1960 estimates of artist characteristics.

We placed less weight on the data for musicians/music teachers because 38 percent of the men and 70 percent of the women in this category would have been classified as elementary teachers, secondary teachers, or teachers, n.e.c subsequent to 1960. We could have dropped the category entirely, but did not do so, because this group has always been one of the larger groups--varying from 19 to 13 percent of the total. We did not want to delete musicians/music teachers from the earlier estimates and then either have to delete the relatively large category of musicians/composers subsequently or have a disjoint time series. Instead, we assigned weights in the 1950 and 1960 estimates as follows: for men, we assigned weights of 0.7 to musicians/music teachers and 1.1 to all other categories; for women, we assigned weights of 0.5 to musicians/music teachers and 1.5 to all other categories. Before reweighting, men musicians/music teachers accounted for 28 percent (1950) and 24 percent (1960) of the totals of the men artists used to estimate characteristics; after reweighting, they accounted for 19 percent (1950) and 17 percent (1960). The latter percentages are in line with the proportions--21 and 16 percent--that we estimated men musicians/composers plus those music teachers who were reclassified as artist instructors to be of total men artists in 1950 and 1960 (see Appendix B). Similarly, women musicians/music teachers accounted for 50 percent (1950) and 54 percent (1960) of the totals used for characteristics before reweighting and 25 percent and 27 percent thereafter, compared with 26 and 27 percent of our estimates for 1950 and 1960 of all women artists who were musicians/composers or artist instructors.

Finally, we made one further adjustment for men designers in 1950. Of this group, 39 percent, representing 4 percent of all artists used to estimate characteristics, would have been classified as draftsmen in subsequent censuses. This group was only one-tenth the size of the draftsmen category in 1950 and, hence, it may be that characteristics reported for draftsmen are not an accurate representation of the draftsmen who were classified as designers. However, we felt it to be important to make this correction, because draftsmen differed markedly on many characteristics from men designers. Hence, we subtracted 10 percent of draftsmen in each cell of our tabulations from the total of all men artists.

These various adjustments make virtually no difference to the estimates of the percent urban residents among all artists (see Appendix D). The impact is much more pronounced for other characteristics such as age where the teachers turned out to be older on average than the performers and the draftsmen much younger than the men designers (see Chapter IV Notes and Appendix D). For consistency, we used the same procedures wherever possible for all characteristics.

A point to keep in mind is that the procedure used to adjust musicians/music teachers in the 1950 and 1960 estimates does not entirely take care of the problem that so many persons in those categories were not artists in terms of the current classification system and might be expected to differ from artists. (The type of adjustment used for men designers was not possible for musicians/music teachers because of the involvement of several categories of teachers, some very large and heterogeneous.) Moreover, it is the case that many other categories of artists included persons who would have been classified in some other category in subsequent censuses. When such persons properly belonged to another artist category, the estimates for all artists are not affected, although the individual categories may be. When such persons properly belonged to an occupation not included in the artist population, the estimates for total artists and also the individual categories may be biased. The reader is urged to review the discussion of changes in definitions for specific artist occupations to assess the impact on data comparability.

One final point about the estimates for all artists concerns categories that were excluded entirely in some years and not in others, specifically, announcers, dancers, and directors. To the extent that persons in these categories differed from other artists, including them only in some years could introduce inconsistencies into the time series. We are not concerned about including dancers in 1970 and 1980, after excluding them in 1950 and 1960--their exclusion eliminated only 1 percent of artists while removing about 4 times as many non-artist teachers. In the case of announcers, we produced an alternate series of characteristics estimates that excluded them in 1970 and 1980 as well as in 1950 and 1960 (see Appendix D). We decided to retain the series that included announcers in 1970 and 1980, given the very small differences between the two sets of estimates--announcers were also a relatively small fraction of the total (3 to 5 percent). With regard to directors, because this group was combined with actors in the 1980 data, there is no means of constructing alternative estimates.

o We now turn to specific categories of artists. Data comparability for occupations is affected both by subtracting and adding job titles. Most of the changes affecting artist categories involved subtracting job titles; that is, the rules in later censuses stated that some persons previously included in one category were now part of some other category. In these cases, it is straightforward to determine the proportion of persons observed in the category at any one census who would have continued to remain so classified; the higher the proportion, the more comparable the data over time. Some artist occupations experienced both subtractions and additions of job titles. In these cases, it is more difficult to assess comparability: it may be that high proportions of persons observed in the category would have continued so under the rules of later censuses; however, these persons may represent smaller proportions of the category total, depending on the proportion of persons in added job titles that were not previously included in the category. Generally, we believe that a high proportion of persons observed at each census who would have remained in the category over time is more important for data comparability than for those persons to represent a high proportion of the estimated category total. Our assumption is that persons in job titles that were subtracted from the category were more likely to differ from and persons in job titles that were added to the category more likely to resemble those persons who remained in the category throughout.

o The actors category experienced several definitional changes. Among men, 7 percent of those classified as actors prior to 1970 would have been classified as artist instructors subsequently. We also estimated that, on balance, another 11 percent of men classified as actors prior to 1980 would have been classified in the other artist category subsequently. Among women, 25 percent of those classified as actors prior to 1970 would have been classified as artist instructors or as secondary teachers subsequently. Hence, the characteristics data for actors from 1950 through 1970 are reasonably comparable. The main problem in comparability is in the 1980 data which combine actors and directors. Actors are estimated to represent 22 percent of the total for men and 58 percent of the total for women, making it difficult to estimate their characteristics separately.

o The directors category did not exist as such prior to 1970. Men and women with director job titles included 87 percent and 93 percent, respectively, who were classified in 1970 as managers/officials/proprietors, n.e.c. The rest were included in writers/artists/entertainers, n.e.c. Men directors represented only one-half of one percent of the managers group and 4 percent of the writers group; women directors represented 1 and 2 percent, respectively, of these categories. Hence, it is not possible to construct characteristics data for directors prior to 1980.

o The announcers category did not exist prior to 1970--persons with announcer job titles were included in the broad category of professional/technical/kindred workers, n.e.c. We made no attempt to construct separate estimates for announcers in 1950 and 1960 or to include them in the 1950 and 1960 totals for all artists. Data for women announcers in 1970 and 1980 are subject to large sampling errors because of the small numbers in the category, particularly in 1970 (see Appendix C for further discussion).

o The architects category experienced some definitional changes between each census for men only, and their impact was small. Generally, 90 to 100 percent of the men architects observed in earlier censuses would still have been classified as architects in 1980, and these architects represented 90 to 100 percent of the total number, including persons in job titles subsequently added to the architect category. In sum, the characteristics data observed for architects are largely comparable across time. Data for women architects are also comparable across time, but are subject to large sampling errors, particularly in 1950 and 1960.

o The art/drama/music instructors category did not exist as such prior to 1970. In 1960, artist instructors included 8 percent and 3.5 percent of the men and women musicians/music teachers, 1 percent and 7 percent of the men and women artists/art teachers, and 12.5 percent of the women actors. We made no attempt to construct separate estimates for artist instructors in 1950 and 1960, although they are included in the totals for all artists. Minor definitional changes occurred for artist instructors between 1970 and 1980.

o The authors category was defined consistently from 1950 through 1980.

o The dancers category experienced an important definitional change between 1960 and 1970, whereby dancing teachers were removed from the previously combined category of dancers/dancing teachers and reclassified as teachers, n.e.c. Dancers as such comprised only 12.5 percent of the 1960 category for men and only 23 percent of the 1960 category for women. Hence, text tables do not show data for dancers for 1950 or 1960, nor are these data included in the 1950 and 1960 totals for all artists. The 1970 and 1980 data for men dancers are subject to large sampling errors.

o The decorators/window dressers category was consistently defined from 1950 through 1970 and then combined with designers into a single category in 1980. Based on the separate time series prior to 1980 for both decorators and designers, we estimated their characteristics separately for 1980 in the following manner. We constructed weighted averages for each characteristic in 1970 of decorators and designers, using as weights the proportion that each group represented of all designers in 1980 (24 percent decorators and 76 percent designers for men, 53 percent decorators and 47 percent designers for women). Then, for each characteristic, we subtracted the 1970 figures for decorators and designers from the new average and subtracted the same amounts from the 1980 average to obtain separate 1980 estimates. This procedure assumes that the relationship between decorators and designers observed for each characteristic in 1970 continued in 1980.

o The designers category experienced several definitional changes between 1950 and 1970 and then was combined into a single category with decorators/window dressers in 1980. (We developed separate 1980 estimates for these two groups as just described.) Men designers in 1950 included 39 percent who would have been classified as draftsmen subsequently. Both men and women designers experienced other changes, most notably the inclusion of some persons classified as painters/sculptors prior to 1980. An estimated 90 to 100 percent of the men designers in the 1960 and 1970 censuses and of women designers in each of the 1950 through 1970 censuses would have been classified in this category in 1980. Conversely, the men designers observed in 1960 and 1970 and the women designers observed from 1950 through 1970 represented about 70 percent of the total population of designers. Hence, the characteristics data observed for designers through 1970 are reasonably comparable over time, with the exception of the 1950 data for men. We adjusted the totals for all men artists in 1950 by subtracting 10 percent of draftsmen--the equivalent of the number of draftsmen categorized as designers. We attempted to make a similar adjustment for men designers as such. However, the resulting estimates were not always credible. We experimented with further adjusting the estimates to include a proportion of painters, but decided that we were simply compounding errors. Hence, text tables do not show data for men designers in 1950 except in the case of urban and regional residence, where we used the reported figures without adjustment. (The residence data are shown because artists generally differed less on these variables than on other variables such as age and education.)

o The musicians/composers category experienced an important definitional change between 1960 and 1970, whereby music teachers were removed from the previously combined category of musicians/music teachers and reclassified as artist instructors, elementary teachers, secondary teachers, and teachers, n.e.c. Musicians/composers as such comprised 55 percent of the 1960 category for men and only 27 percent of the 1960 category for women. Hence, text tables do not show data for women musicians/composers for 1950 or 1960; the data on urban and regional residence, but not other characteristics, are shown for men. Finally, the data for men and women musicians/music teachers are downweighted as described above in the 1950 and 1960 totals for all artists.

- The painters/sculptors/craft-artists/artist printmakers category experienced several definitional changes. Of persons classified as artists/art teachers in 1960, 11 percent of the men and 36 percent of the women would have been classified as one or another type of teacher subsequently. Of persons classified as painters/sculptors in 1970, another 25 percent of the men and 15 percent of the women would have subsequently been classified in other occupations, including designers, other artists, and hand painters. Hence, about 70 percent of the men and only 55 percent of the women artists/art teachers observed through 1960 would still have been classified as painters subsequently, while about 75 percent of the men and 85 percent of the women painters/sculptors observed in 1970 would still have been classified as such in 1980. Hence, the characteristics data for men painters are reasonably comparable over time, those for women somewhat less so. Text tables for women painters do not show data for 1950 and 1960 except in the case of urban and regional residence.

- The photographers category was generally consistently defined from 1950 through 1980.

- The artists/performers/related workers, n.e.c or "other" artists category is a residual that experienced a number of definitional changes. At various times, it was determined that some persons formerly classified as actors, painters/sculptors, professional/technical/kindred workers, n.e.c., and managers/officials/proprietors, n.e.c. should be classified as "other" artists. Conversely, after 1970, it was determined that some persons in the "other" artist category (termed writers/artists/entertainers, n.e.c.) should be classified as technical writers (a new category), actors/directors, or social scientists, n.e.c. About 80 percent of the men and 100 percent of the women "other" artists in 1950 and 1960 would still have been classified as such subsequently; 90 percent of the women but only 60 percent of the men "other" artists in 1970 would have remained in the category in 1980. At each census, the men artists who would have remained in the category represented about 95 percent of the total including added job titles. However, the women artists observed in 1950 and 1960 who would have remained represented only 55 percent of the total; the corresponding figure for 1970 is 90 percent. Given the residual nature of the category and the presence of data comparability problems, the only characteristics data shown in text tables for "other" artists are those on urban and regional residence.

Comparability of Region of Residence Data Over Time: Concept Changes

Region of residence has been defined consistently in each census; there has been one nomenclature change--the North Central region was renamed the Midwest region in 1980. The states included in each of the four regions--Northeast, Midwest, South and West--are:

Northeast Region
- New England Division
  - Connecticut
  - Maine
  - Massachusetts
  - New Hampshire
  - Rhode Island
  - Vermont
- Middle Atlantic Division
  - New Jersey
  - New York
  - Pennsylvania

Midwest Region
- East North Central Division
  - Illinois
  - Indiana
  - Michigan
  - Ohio
  - Wisconsin
- West North Central Division
  - Iowa
  - Kansas
  - Minnesota
  - Missouri
  - Nebrasks
  - North Dakota
  - South Dakota

South Region
- East South Central Division
  - Alabama
  - Kentucky
  - Mississippi
  - Tennessee
- West South Central Division
  - Arkansas
  - Louisiana
  - Oklahoma
  - Texas
- South Atlantic Division
  - Delaware
  - District of Columbia
  - Florida
  - Georgia
  - Maryland
  - North Carolina
  - South Carolina
  - Virginia
  - West Virginia

West Region
- Mountain Division
  - Arizona
  - Colorado
  - Idaho
  - Montana
  - Nevada
  - New Mexico
  - Utah
  - Wyoming
- Pacific Division
  - Alaska
  - California
  - Hawaii
  - Oregon
  - Washington

We did not present data by division or state, because of small sample sizes and the difficulty of describing trends over time when detailed place of residence is cross-tabulated by artist occupation. We also did not show the March 1985 Current Population Survey data for specific artist occupations, because of small sample sizes. However, the census data for 1950 through 1980 on region of residence are the most reliable in the report. We were able to use published sources for the experienced civilian labor force, professionals, and artist occupations based on the complete count (i.e., 100 percent) in 1950, on the full 25 percent sample in 1960, the full 20 percent sample in 1970, and the full 19 percent sample in 1980, with only a few exceptions for 1970.

Comparability of Region of Residence Data Over Time: Occupation Changes

The comparability of data on region of residence is affected by the changes in occupational definitions described above in the section on urban residence. We made the same decisions to delete selected data for some artist occupations and to adjust data for other occupations as noted previously, with the exception that we were not able to obtain data for draftsmen to adjust region of residence for all men artists in 1950.

For 1970 and 1980, we were able to improve the comparability of the region of residence data by using a special 1980 census publication that developed estimates for both years based on the 1980 census occupational definitions.[2] (The data shown in the text tables are from this source; those shown in Appendix D are from the sources that we used for other characteristics.) The Census Bureau's estimates of persons in artist occupations as of 1970 based on 1980 criteria provided in the special publication do not always agree with the numbers that we developed for this report--see Appendix B. However, we believe that the distributions by region of residence from the special census publication represent better estimates than do the distributions available from 1970 census reports that are based on 1970 occupational criteria. The 1970 as well as the 1980 estimates in this publication also have the advantage that they are based on the full census sample in each year.

No data were available for 1970 for decorators, either from the special publication (which combined them with designers) or from other sources. For designers in 1970 we used public use microdata sample estimates (4 percent sample). We then used these data together with the combined data for decorators and designers in the special publication (19 percent sample) to develop separate estimates for decorators (by determining what percentages for decorators, when averaged with the designer percentages, would have given the combined percentages). For 1980, we took our separate 1970 estimates and developed factors (using the procedure described for urban residence) that we applied to the combined 1980 data in the special publication to obtain separate 1980 estimates for decorators and designers.

The availability of combined estimates for actors and directors for both 1970 and 1980 in the special publication, along with separate 1970 data for actors from the public use microdata samples, suggested the possibility of similarly constructing separate 1970 and 1980 estimates for these two groups. However, an attempt along these lines produced results that were too extreme to be credible. The problem is that the combined estimate for actors and directors in 1970 had to assume that the latter group's characteristics were those of the very large and heterogeneous category of managers/officials/proprietors, n.e.c. In contrast, the combined estimate for decorators and the designers in 1970 by and large simply brought together two already well-defined groups.

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[2] U.S. Bureau of the Census, 1980 Census of Population: Detailed Occupation of the Experienced Civilian Labor Force by Sex for the United States and Region: 1980 and 1970, Supplementary Report PC80-S1-15 (Washington, D.C.: U.S. Government Printing Office, 1984).

IV. TRENDS IN AGE AND EDUCATION

In the 35 years from 1950 to 1985, the U.S. labor force, along with specific occupation subgroups, changed in many important ways. Previous chapters have discussed the tremendous increase in sheer numbers of American workers, fueled by rising participation rates of women, and trends in the residence patterns exhibited by the work force as a whole and by those persons working in professional and artistic specialties. This chapter reviews changing patterns on two other dimensions of the work force--age and education.

Trends in the age composition of workers are not easy to describe or to account for, given that they involve the interplay of several factors. Changes in birth rates, labor force participation rates, and rates of retirement or withdrawal from the labor force all affect the size and age distribution of the total work force. In addition, changes in preferences for one occupation over another affect specific occupation groups. Overall, the post-World War II era witnessed the growth of a labor force increasingly dominated by younger people, as the baby boom generation entered adulthood and as more and more older workers were attracted to early retirement. At the same time, the labor force became increasingly more qualified in terms of educational attainment, if not necessarily work experience. In 1950, 60 percent of workers did not have a high school diploma and only 7 percent had completed college, while, by 1985, only 20 percent of workers had not completed high school and over 20 percent had a college education.

This chapter examines changes during the post-World War II period in the age composition and educational levels of Americans in the experienced civilian labor force, those working in professional specialties, and those working as artists. As in other chapters, patterns for men and women are examined separately. The reader's attention is directed to the notes at the end of the chapter which provide important information regarding the sources and comparability of the data for each occupation over time.

CHANGING AGE COMPOSITION OF THE LABOR FORCE, PROFESSIONALS, AND ARTISTS

Men and women in the labor force exhibited different age profiles and patterns of change from 1950 to 1985; corresponding patterns are evident in the data for men and women working as artists and for women professionals. The data for men professionals, in contrast, show different patterns from those of other men workers as well as women professionals (see Table IV.1).

The median age for men workers remained steady from 1950 to 1970 at 40 to 41 years and then dropped to 36 years in 1980 and 1985. The increase in the proportion of men under age 35 from 40 percent of all men workers in 1970 to 48 percent in 1980 clearly reflects the influx of the baby boom generation into the labor market. The corresponding decline in the proportion of men workers age 55 and older from 19 percent in 1970 to 16 percent in 1980 and 14 percent in 1985 reflects both the flows into the work force of baby boomers and also the impact of early retirement. Men age 55 and older experienced a sizeable drop in their labor force participation rates after 1970 (15 percentage points for those age 55 to 64 and 11 percentage points for those age 65 and older--see Table II.3).

Women workers exhibited somewhat different patterns from men in their age composition over time. In 1950, younger women made up a higher proportion of the female labor force than was true in the case of men--47 percent of women workers were under age 35 compared with 39 percent of men workers and the median age of women workers was 36 years compared with 40 years for men. These differences probably reflect the fact that women who entered the labor force at all at this time--only 30 percent of women worked in 1950--were likely to do so at relatively young ages after completing high school or college and then to leave the labor force after working only a few years to raise a family. By 1960, sufficient numbers of women were either staying in the labor force for longer periods or reentering after their children left home to increase the median age of women workers to 40 years, the same as the median age for men. Interesting, women's reentry into the labor force was occurring even before the boom years for childbearing had ended. Subsequently, women workers showed the same trends as men workers, namely a decline in median age from 1970 to 1980 that reflects the entry of the baby boomers into the work force.

Men artists experienced similar changes in age composition as all men workers--their median age dropped from a level of 37 to 38 years in the 1950 to 1970 period to a level of 34 to 35 years in the period from 1970 to 1985. Men artists as a group were younger than all men workers--the median age for men artists ranged from 1.2 to 2.8 years below that of all men workers at each point in time.

Men professionals, in contrast, exhibited relatively stable patterns of age composition throughout the entire 35-year span. The median age of men professionals remained at a level of 38 to 39 years from 1950 through 198. Moreover, younger men under age 35 did not increase and older men age 55 or over did not decline as a proportion of all men professionals--in fact, the trends, if anything, were in the opposite direction. It may be that a combination of longer training periods required for some professional fields (for example, medicine) and a lesser propensity of older men professionals to retire early account for these distintive patterns.

Women professionals and women artists exhibited the same general trends as all women workers, namely a rise in median age from 1950 to 1960, as women reentered the labor force or stayed in for longer periods, and then a decline in median age from 1970 to 1980, as the baby boomers grew old enough to work.

AGE TRENDS AMONG ARTIST OCCUPATIONS

Making sense of age patterns over time for small subgroups of the labor force such as artist occupations is problematic for several reasons. As is true of any characteristic for occupation groups based on census data, changes in definitions and also small sample sizes can make it difficult to determine whether trends that appear in the data actually occurred for the occupation in question. Moreover, the age distribution for occupations is sensitive not only to factors that affect the labor force in general but to changes in the propensity of persons at various stages in the life cycle to pursue particular lines of work. Such changes can occur for many reasons--occupations can become more or less attractive in terms of their entry-level salaries, opportunities for advancement, prestige, the existence of public or private programs for support of educational costs, and so on.

The census data used in this study do not permit sorting out the factors that influenced changes in the age composition of artist occupations; moreover, there are many gaps in the time series due to changes in definitions of artist occupations (see the notes to Chapter IV and Appendix

B). Hence, the discussion focuses as much on cross-sectional differences among artist occupations--that is, which artist occupations were typically younger or older than artists as a group--as on trends for artist occupations over time. Additional research could usefully be carried out in this area, perhaps using available microdata samples from the 1940 through 1980 censuses. Such research would have to be confined to the larger artist occupations that experienced minimal definitional changes over time. For these groups, analysis of detailed age profiles and of questions such as occupation five years ago could help determine the relative importance for trends in the size and age composition of artist occupations of changes in entry rates of younger workers, changes in propensities to leave the labor force, and changes in relative attractiveness among occupations.

Performing Artists

Persons working in the performing arts--actors, directors, dancers, and musicians and composers--as a group tended to be younger than other artists (see Table IV.2). In 1980, the median age of men dancers was only 27 years and that of women dancers only 25 years compared with median ages for all men and women artists of 34 and 33 years, respectively. Over 80 percent of men and women dancers were under age 35 in 1980 and less than 5 percent were age 55 and older. Clearly, this age profile relates to the arduous physical requirements for dancing that preclude pursuing this career to older ages.

Men musicians and composers also tended to be younger than other men artists, with a median age of 31 years in 1980. Women musicians and composers exhibited the same median age as all women artists.

Male actors began the period in 1950 with an older age profile, but, by 1970, their median age had dropped to below that of all men artists. The available data for 1980 combine actors and directors who as a group had the same median age--34 years--as all men artists. It is not an unreasonable assumption that men directors are older on average than men actors and hence that the median for actors in 1980 would have been below that for other men artists--as one would expect given the importance placed on youth and attracting the youth market in the movie industry. Women actors showed the same pattern as all women artists of a decline in proportion of younger women from 1950 to 1960 followed by an influx of younger women subsequently. The median age of women actors remained below that of all women artists from 1950 through 1970, as did the median for women actors and directors combined in 1980. Women only recently entered the directing profession in any substantial numbers (see Table II.4), and, hence, one would expect women directors, along with women actors, to show a relatively young age profile.

Design and Visual Artists

Men working in the design and visual arts tended to show the same age profiles and patterns of change over time as characterized all men artists--in particular, the decline in median age and shift toward a higher proportion of younger men after 1970 (see Table IV.3). This change was particularly pronounced for men architects, painters, and photographers. Men architects consistently exhibited a higher median age than all men artists, perhaps due to the relatively high educational requirements for this field and also high financial rewards that may encourage architects to delay retirement. Nonetheless, the median age for men architects dropped by

4 years between 1970 and 1980--from 41 to 37 years--compared with a 3-year drop from 37 to 34 years for all men artists. Men decorators and designers exhibited relatively stable age profiles throughout the period, with the younger men generally comprising a larger proportion of decorators than of designers.

Women in the design and visual arts also tended to show the same age profiles and trends as all women artists, in particular, the rise in median age from 1950 to 1960 as women reentered the work force (or stayed longer), followed by the drop in median age as the baby boom cohorts began their working years (see Table IV.4). Women architects, designers, and photographers exhibited particularly pronounced declines in median age after 1970. These three artist occupations, along with announcers, had the smallest proportions of women compared with all artists prior to 1970 (see Table II.4). By 1980, the influx of women into the labor force must have opened the doors into these particular occupations, as their share of women jumped by 50 to 200 percent. Most of the increase must have resulted from greater numbers of younger women choosing to enter architecture, design, photography, and broadcasting, rather than from mid-career changes or reentry of older women into these fields. In contrast, women decorators and painters exhibited a smaller increase in proportion of younger women from 1970 to 1980. These two occupations were always relatively open to women.

Word Artists

Men and women working as authors and as artist instructors in institutions of higher education--two arts that deal primarily with words---exhibited distinctive age profiles compared with other artists (see Table IV.5). Men and women authors consistently had high median ages which showed relatively little decline over the period--from 45 years in 1950 to 42 years in 1980 for men and from 44 to 40 years for women. Artist instructors also exhibited relatively high median ages, although the median for women declined somewhat from 1970 to 1980. Clearly, writing and teaching remain attractive to persons who are established in these fields as they become older. It may also be the case that these fields are relatively less attractive to younger persons--the patterns of growth for authors and artist instructors showed erratic up-and-down patterns over the period rather than the accelerating growth rates that generally characterized artist occupations.

Announcers--another occupation that deals primarily with words--showed age profiles in 1970 and 1980 (data for earlier years are not available) that more closely resembled the profiles for performing artists such as dancers and musicians. The median age of men and women announcers in 1980 was only 27 years, about the same as dancers. Women announcers also exhibited the drop in median age from 1970 to 1980 characteristic of all women artists and of the entire female work force, reflecting the very high rates of increase in labor force participation of women in that decade.

RISING EDUCATIONAL LEVELS AMONG WORKERS, PROFESSIONALS, AND ARTISTS

One of the strongest trends characterizing the labor force as a whole, men and women workers, and workers in professional specialties and artist occupations has been the rise in educational attainment in the post-World

War II period. Although levels of education varied by sex and occupation, all groups exhibited the same upward trend.

Almost two-thirds of the men in the experienced civilian labor force in 1950 had not completed high school, while only 7 percent had a college or higher degree (see Table IV.1). By 1985, only 21 percent of men workers did not have a high school diploma while 23 percent had gone through college. Women workers showed similar patterns, except that women consistently exhibited smaller proportions lacking a high school education and also smaller proportions with a college degree--that is, more women than men were educated to moderate levels from 4 years of high school to 3 years of college.

Men and women professionals exhibited the same trends and showed the same sex differences as all men and women workers. However, the levels of educational attainment among professionals consistently exceeded the levels for the work force as a whole by large margins, and professionals exhibited much higher percentage point increases in proportions with college degrees. In 1950, only 13 percent of men professionals lacked a high school diploma while 54 percent had a college or higher degree; by 1985, these figures were 2 and 77 percent, respectively. Similarly, in 1950, only 8 percent of women professionals had not completed high school while 45 percent had completed college; by 1985, these figures were 2 and 70 percent, respectively.

Men and women artists showed similar patterns. The educational levels of artists were consistently higher than those of all workers but below those of all professionals, and artists showed smaller percentage point increases in proportions with college degrees. In 1950, 25 percent of men artists lacked a high school diploma, compared with only 13 percent of men professionals but fully 65 percent of all men workers. Conversely, 25 percent of men artists had a college or higher degree compared with 54 percent of men professionals and only 7 percent of all men workers. By 1985, the proportion of men artists who did not complete high school dropped to 5 percent and the proportion who had completed four or more years of college increased to 48 percent. Women artists lacking a high school diploma declined from 21 percent in 1950 to 6 percent in 1985, compared with declines from 8 to 2 percent for women professionals and from 51 to 16 percent for all women workers. Conversely, women artists who obtained a college or higher degree rose from 30 percent in 1950 to 46 percent in 1985, paralleling increases from 45 to 70 percent among professional women and from 8 to 21 percent among all women workers. Inexplicably, the proportion of women artists with a college education declined from 1960 to 1970 before continuing its overall upward rise.

EDUCATIONAL ATTAINMENT AMONG ARTIST OCCUPATIONS

Artist occupations, with a few exceptions, exhibited the same general trend toward higher levels of education in the period from 1950 to 1980 as did the work force as a whole. Considerable variation in educational levels characterized artist occupations at any point in time, however, particularly in the proportion with a college or higher degree.

Performing Artists

Men dancers and musicians and composers were less likely to have a college education than were other men artists (see Table IV.2). This was also true of women dancers; however, women musicians and composers included about the same proportion of the college-educated as did all women artists. Women actors were similar to other women artists in their educational attainments, while men actors exhibited somewhat smaller proportions of college-educated persons compared with all men artists. Men and women actors and directors as a group included high proportions--54 and 52 percent--of college-educated persons, probably reflecting very high levels of educational attainment among directors.

Design and Visual Artists

Men working in the design and visual arts showed wide variation in levels of educational attainment (see Table IV.3). At one extreme, over three-fifths of men architects had college degrees in 1950; by 1980, three-fourths of them did. This group consistently exhibited higher levels of educational attainment than did all men artists and even all men professionals. At the other extreme, men decorators included relatively large proportions without a high school diploma and small proportions with a college or higher degree throughout the time period. In 1950, 47 percent of men decorators had not completed high school and only 6 percent had completed college; by 1980, the former proportion had only declined to 23 percent and the latter had only increased to 15 percent. Men photographers also showed relatively low proportions of college-educated persons--9 percent in 1950 and 29 percent in 1980. However, as of 1980, most men photographers had completed at least four years of high school. Men designers and painters were similar to other men artists in their levels of educational attainment.

Women working in the design and visual arts showed similar patterns of educational attainment as did their male counterparts (see Table IV.4). Women architects were consistently a highly-educated group, while women decorators and, to a lesser degree, women photographers, consistently exhibited lower levels of educational attainment. Women designers and painters were similar to other women artists in their levels of education.

Word Artists

Men and women working as authors and artist instructors typically included very small proportions of persons lacking a high school education. Conversely, the proportion of college-educated persons among men and women instructors exceeded 80 percent in 1970 and 1980 (data for earlier years are lacking). The proportion of persons with a college or higher degree among men and women authors increased from around 50 percent in 1950 to 70 percent in 1980, compared with 74 percent and 64 percent, respectively, for college-educated men and women professionals in the latter year.

Announcers, in contrast, particularly the men, resembled dancers and musicians and composers in their lower levels of educational attainment. As of 1980, men announcers included 11 percent who had not completed high school, compared with 8 percent of all men artists. Only 25 percent of men announcers had a college education in 1980 compared with 42 percent of all men artists. Women announcers included 12 percent in 1980 without a high school education and 35 percent who had completed college, compared with figures of 9 and 38 percent, respectively, for all women artists. The propensity of persons to enter dancing and broadcasting at young ages, before having time to complete higher education, may account for their relatively low levels of educational attainment.

NOTES TO CHAPTER IV

The extensive notes to Chapter III, particularly the section on "Comparability of Urban Residence Data Over Time: Occupation Definitions," describe the limitations in our analysis of time series for workers, professionals, and artists due principally to changes in how occupations were defined from census to census. These limitations apply as well to the characteristics examined in Chapter IV. Below we discuss comparability over time of concept definitions for age and education variables and also summarize the comparability problems posed by occupational definition changes that are referenced in Chapter III.

Comparability of Age Data Over Time: Concept Definitions

There have been no changes in the definition of age across time, although variations in question wording have been used to try to elicit more accurate information (for example, asking for month and year of birth as opposed to asking for age directly). Our data on age composition are from published sources for all occupational categories in both 1950 (based on a 3.3 percent sample) and 1960 (based on a 5 percent sample). For 1970, we used published sources for the total labor force, all professionals, and decorators (5 percent sample) and public use microdata sample artist extracts for all other artist occupations (4 percent sample). For 1980, we used published sources for the total labor force and all professionals (19 percent sample) and a public use microdata sample artist extract for all artist occupations (5 percent sample). For 1985, we used the March 1985 Current Population Survey (CPS) for the total labor force, professionals, and all artists (0.1 percent sample). Because of small sample sizes, we did not show 1985 data for specific artist occupations. Small sample sizes (less than 100 cases) also affect the reliability of estimates for women announcers in 1970; women architects in 1950 and 1960; and men dancers in 1970 (see Table II.4 and Appendix C). Data for all years pertain to persons in the experienced civilian labor force (ECLF) age 16 and older, except that 1980 data pertain to employed workers only.

Comparability of Educational Attainment Data Over Time: Concept Definitions

Similar questions have been used to obtain level of education in each census since 1950 as well as in the CPS. Respondents were asked the highest grade of school they attended and whether they were currently enrolled in the grade, not enrolled but finished the grade, or not enrolled but did not finish the grade. Respondents were classified for tabulations by highest grade completed, including in each category those who attended but did not finish the next higher grade and those currently enrolled in the next higher grade along with those not enrolled who finished the grade. Tabulations from recent censuses and surveys typically identify persons who completed 8 or fewer grades of elementary school, 1 to 3 years of high school, 4 years of high school, 1 to 3 years of college, 4 years of college, and 5 or more years of college.

Our data on educational attainment are from published and computer sources as described above for age. The tabulations in Appendix D show detailed breakdowns of years of school completed; the tabulations in the chapter text show, at one extreme, the proportion of persons in each occupational category who did not finish high school (i.e., those in the categories of completing elementary school or 1 to 3 years of high school) and, at the other extreme, the proportion of persons who completed 4 or more years of college. Note that wording in the text about obtaining a high school "diploma" or college or higher "degree" is used for expositional purposes; in fact, the data pertain to years of school completed which may not always have resulted in granting of a degree. (For the 1990 census, the question wording will change to ask for type of degree--B.A., M.A., etc.--for persons obtaining a postsecondary degree.)

All data for 1970 and 1985 are for persons in the experienced civilian labor force age 16 and older, while 1980 data are for employed persons age 16 and older. Published data for 1950 and 1960 are for persons age 14 and older, from which we developed estimates for the 16 and older population by subtracting the number of persons ages 14 and 15 in the ECLF from the lowest category of 8 or fewer years of school completed. Some of these persons, of course, would have completed 1 to 3 years of high school. It is highly unlikely, however, that many would have completed 12 or more years of school, in which case our procedure produces valid estimates of the proportion of persons who did not finish high school. For 1950, we made an additional adjustment to exclude persons in the category of not reporting their level of educational attainment (in later censuses, responses for these persons were supplied via the census imputation process).

Comparability of Age and Education Data Over Time: Occupation Definitions

Because of changes in occupational definitions across censuses, the text tables on age and education in Chapter IV do not provide data for the following artist categories for the following time periods: actors in 1980; actors and directors (or directors separately) in 1950 through 1970; announcers in 1950 and 1960; artist instructors in 1950 and 1960; dancers in 1950 and 1960; men designers in 1950; musicians and composers in 1950 and 1960; and women painters and craft-artists in 1950 and 1960. No data are shown at all for "other" artists and no data are shown for 1985 (because of small sample sizes, not definitional changes) for any artist category.

As discussed in the notes to Chapter III, evaluation of the data for the groups listed above indicated that in some cases no estimates could be made, because the persons in the category represented a small part of some other much larger and heterogenous grouping (for example, announcers prior to 1970 were included with all "other" professional workers). In other cases, the estimates that could be constructed behaved in ways indicative of major comparability problems. For example, the proportions of men musicians and composers with a college or higher degree shown in Appendix D are as follows: 28 percent in 1950, 44 percent in 1960, 19 percent in 1970, and 28 percent in 1980. The drop of 25 percentage points in the proportion with a college education between 1960 and 1970 is not credible. Clearly, the music teachers who comprised 45 percent of the category prior to 1970 were much more highly educated on average than the performing musicians and composers who made up the other 55 percent. The inclusion of teachers in the early part of the time series totally obscures the rise in educational attainment that undoubtedly occurred for men musicians and composers, and there is no reliable way of estimating what the time series should have been either for the performers or the teachers. In these instances, we decided to delete the data prior to the change in occupational definition that caused the problem. Where it was possible to develop more consistent estimates across time, specifically, separate 1980 estimates for decorators and designers and adjustments for comparability to the 1950 and 1960 estimates for all artists, we did so as described in the notes to Chapter III.

TABLE IV.1. Age and Education by Sex of the Experienced Civilian Labor Force, Professional Workers, and All Artists, 1950 to 1985

	Percent Age			Percent with Education	
	16-34	55&Over	Median Age	Less than High School	4+ Years College
Male Exp. Civ. Labor Force:					
1950	39.3%	18.7%	39.6 yrs.	64.9%	7.0%
1960	36.1	18.9	40.7	55.9	9.8
1970	39.6	18.6	40.1	42.7	13.8
1980	47.5	15.8	36.3	25.9	20.6
1985	48.1	14.0	35.8	21.3	22.9
Male Professionals:					
1950	39.7	15.5	38.9	12.7	53.5
1960	41.3	14.2	38.2	9.3	55.9
1970	43.0	13.6	37.8	6.1	57.9
1980	42.5	14.9	38.1	2.8	73.7
1985	37.7	16.0	39.1	1.8	76.9
Male Artists:					
1950	41.5	15.9	38.2	28.9	24.0
1960	41.4	14.6	38.2	19.4	32.1
1970	44.8	14.1	37.3	13.7	32.3
1980	52.4	13.4	34.3	8.3	41.7
1985	51.5	13.7	34.6	4.9	47.6
Female Exp. Civ. Labor Force:					
1950	46.9	12.6	36.4	51.2	7.8
1960	37.1	17.0	40.4	47.2	8.0
1970	42.3	17.4	39.4	35.2	11.6
1980	51.0	14.0	34.6	21.8	15.8
1985	49.1	13.2	35.4	19.3	21.2
Female Professionals:					
1950	42.3	13.3	38.1	8.4	45.0
1960	37.0	18.0	41.1	8.0	47.6
1970	44.7	16.7	37.6	6.7	53.3
1980	50.7	11.2	34.8	3.5	63.5
1985	45.2	9.8	36.6	1.7	69.9
Female Artists:					
1950	45.0	14.8	37.2	20.7	30.3
1960	36.3	20.0	39.0	17.8	32.2
1970	44.4	16.6	37.7	16.8	26.8
1980	56.7	12.2	33.1	9.3	38.2
1985	55.8	8.4	33.5	5.7	46.1

SOURCES and NOTES: See Appendix D; Chapter IV Notes.

TABLE IV.2. Age and Education by Sex, Performing Artists, 1950 to 1980

	Percent Age			Percent with Education	
	16-34	55&Over	Median Age	Less than High School	4+ Years College
Male Actors:					
1950	33.9%	20.1%	41.1 yrs.	30.0%	22.3%
1960	39.9	13.9	38.3	19.4	32.3
1970	55.6	9.3	33.3	11.0	36.6
1980	N.A.	N.A.	N.A.	N.A.	N.A.
Male Actors/Directors: (1950-1970 N.A.)					
1980	55.3	9.6	33.7	4.2	54.0
Male Dancers: (1950/1960 N.A.)					
1970	78.5	2.0	28.1	19.6	15.7
1980	81.3	5.6	27.3	13.2	26.9
Male Musicians/Composers: (1950/1960 N.A.)					
1970	62.8	12.7	29.6	24.7	19.0
1980	68.5	10.1	31.0	14.4	28.4
Female Actors:					
1950	53.1	12.7	33.9	16.8	30.6
1960	42.0	20.7	38.6	18.5	26.0
1970	52.8	12.8	34.0	9.6	26.8
1980	N.A.	N.A.	N.A.	N.A.	N.A.
Female Actors/Directors: (1950-1970 N.A.)					
1980	62.1	8.2	32.2	4.2	51.8
Female Dancers: (1950/1960 N.A.)					
1970	89.6	1.9	24.1	37.4	6.1
1980	88.2	1.4	25.1	25.4	13.4
Female Musicians/Composers: (1950/1960 N.A.)					
1970	43.6	19.0	37.9	15.0	28.2
1980	52.2	17.9	34.3	7.9	42.4

SOURCES and NOTES: See Appendix D; Chapter IV Notes.

TABLE IV.3. Age and Education, Male Design and Visual Artists, 1950 to 1980

	Percent Age			Percent with Education	
	16-34	55&Over	Median Age	Less than High School	4+ Years College
Male Architects:					
1950	26.0%	26.4%	44.6 yrs.	8.1%	63.4%
1960	29.6	20.7	41.7	5.0	71.7
1970	32.8	17.5	41.2	4.8	73.5
1980	44.4	14.3	37.4	3.5	74.5
Male Decorators:					
1950	46.7	13.0	36.4	46.7	5.7
1960	42.2	17.1	38.5	37.5	6.6
1970	48.2	18.3	36.0	27.8	9.1
1980	50.8	17.3	35.2	23.0	15.0
Male Designers:					
1950	N.A.	N.A.	N.A.	N.A.	N.A.
1960	43.4	12.9	37.3	13.6	28.3
1970	41.2	12.8	38.3	9.9	30.8
1980	43.8	13.3	37.3	3.3	39.5
Male Painters/Craft-Artists:					
1950	44.0	13.8	37.3	19.0	27.2
1960	42.0	12.3	37.8	15.4	31.8
1970	40.4	15.2	39.0	10.3	25.3
1980	47.8	16.3	36.1	7.6	35.1
Male Photographers:					
1950	48.1	13.6	35.7	32.1	8.6
1960	38.4	14.5	39.2	27.3	11.5
1970	41.8	15.2	38.6	19.5	10.6
1980	54.2	13.6	33.8	8.2	28.9

SOURCES and NOTES: See Appendix D; Chapter IV Notes.

TABLE IV.4. Age and Education, Female Design and Visual Artists, 1950 to 1980

	Percent Age			Percent with Education	
	16-34	55&Over	Median Age	Less than High School	4+ Years College
Female Architects:					
1950	46.7%	3.3%	36.1 yrs.	10.0%	76.7%
1960	32.3	9.0	40.0	3.0	61.8
1970	36.1	21.7	40.2	6.0	67.5
1980	68.7	5.9	31.5	1.9	75.5
Female Decorators:					
1950	50.0	11.2	35.0	32.7	10.6
1960	32.7	16.7	41.6	32.7	9.6
1970	34.7	21.0	42.4	29.9	7.1
1980	44.9	16.5	37.8	19.5	18.2
Female Designers:					
1950	43.4	9.8	37.4	31.1	16.6
1960	34.2	16.8	41.9	21.1	21.5
1970	46.0	14.0	36.9	13.9	29.8
1980	64.0	8.0	29.4	3.5	40.9
Female Painters/Craft-Artists: (1950/1960 N.A.)					
1970	49.5	12.1	35.2	10.9	26.1
1980	57.7	10.9	33.0	5.0	41.7
Female Photographers:					
1950	51.2	10.9	34.6	34.1	10.1
1960	33.2	17.9	40.8	32.1	10.0
1970	46.6	16.3	36.9	23.1	11.3
1980	67.7	9.0	30.0	11.9	26.7

SOURCES and NOTES: See Appendix D; Chapter IV Notes.

TABLE IV.5. Age and Education by Sex, Authors, Announcers, and Artist Instructors, 1950 to 1980

	Percent Age			Percent with Education	
	16-34	55&Over	Median Age	Less than High School	4+ Years College
Male Authors:					
1950	23.9%	27.8%	45.3 yrs.	9.2%	47.4%
1960	38.6	15.6	38.9	6.4	46.0
1970	31.5	16.7	41.6	4.6	48.4
1980	32.6	26.1	42.2	3.3	71.7
Male Announcers:					
(1950/1960 N.A.)					
1970	68.9	4.5	29.4	8.5	20.9
1980	77.7	4.5	27.3	11.1	24.7
Male Instructors:					
(1950/1960 N.A.)					
1970	38.1	11.7	39.0	0.9	90.7
1980	38.5	14.7	39.5	1.5	87.4
Female Authors:					
1950	28.0	26.4	44.0	6.3	51.3
1960	27.1	27.6	44.3	6.1	50.2
1970	34.2	22.2	42.5	3.1	57.9
1980	36.9	20.2	40.2	2.2	70.0
Female Announcers:					
(1950/1960 N.A.)					
1970	47.2	13.2	36.0	7.5	30.1
1980	79.6	5.3	26.7	12.1	34.7
Female Instructors:					
(1950/1960 N.A.)					
1970	42.8	20.0	38.5	1.0	81.6
1980	47.5	14.3	36.0	2.0	80.9

SOURCES and NOTES: See Appendix D; Chapter IV Notes.

V. TRENDS IN EMPLOYMENT AND EARNINGS

The U.S. labor force in the post-World War II era changed not only in size and demographic characteristics but in patterns of employment and the financial returns to employment. Among the most striking trends were:

- Men workers experienced a decline in self-employment and corresponding increases in the proportions working for private employers and also government;
- Women workers were also increasingly attracted to public sector employment;
- More and more workers, particularly among women, were employed year-round;
- Earnings rose strongly from 1950 to 1970--after adjusting for inflation, the median earnings for men increased by 75 percent and for women by 43 percent;
- After 1970, real earnings adjusted for inflation declined sharply, particularly among women;
- Despite advances in employment and earnings of women, their median earnings remained less than half the median earnings for men throughout the period.

Persons working in professional specialties and in artist occupations exhibited important similarities and differences from the trends in employment and earnings that characterized the labor force as a whole. This chapter compares the post-World War II experience of men and women workers, professionals, and artists in terms of where they worked, how much they worked, and how much they earned from their work. The reader's attention is directed to the notes at the end of the chapter which provide important information regarding the sources and comparability of the data for each occupation over time.

TRENDS IN SECTOR OF EMPLOYMENT AMONG WORKERS, PROFESSIONALS, AND ARTISTS

At the beginning of the period in 1950, men and women workers differed in their profiles by sector of employment--that is, whether they worked for a private firm, for an agency of government at the federal, state, or local level, or whether they were self-employed in their own (incorporated or unincorporated) business (see Table V.1). Men included a higher proportion with their own business--21 percent of men were self-employed compared with only 6 percent of women. Conversely, proportionately fewer men than women worked for the private sector--69 versus 78 percent--or for government--9 versus 13 percent. By 1980, men more closely resembled women in their employment profiles--76 percent of men and 75 percent of women worked for private firms, while 9 percent and 3 percent, respectively, were self-employed. Women were still somewhat more likely to work for the government than were men. (Comparably-defined data on sector of employment are not available for 1985.)

Men and women professionals, in turn, exhibited very different employment profiles from their counterparts in the work force as a whole and also from each other. Throughout the period, men professionals were less likely than other employed men to work for private firms and more likely to work for the government, while about the same proportions in both groups were self-employed. Women professionals similarly were less likely to work for private firms and more likely to work for the government than were other employed women. Women professionals showed even stronger preferences for the public sector (which includes elementary and secondary school teaching) than did their male counterparts. As of 1980, 44 percent of women professionals worked in private firms, another 51 percent worked for government agencies, and only 4 percent were self-employed. In contrast, 60 percent of men professionals worked in private companies, 33 percent in the government, and 12 percent were self-employed.

Men and women artists showed yet different employment profiles from those of professional workers. Both men and women artists included high proportions of the self-employed--as of 1980, 32 percent of men artists and 28 percent of women artists had their own businesses. Moreover, the decline in self-employment evident during the period among all men workers and men professionals did not characterize either men or women artists. In contrast, men and women artists were less and less attracted to government employment--only 7 percent of men and 7 percent of women in the arts worked for a government agency in 1980. Similar proportions of men and women artists throughout the period worked for private firms--60 percent of men and 65 percent of women were private sector employees in 1980.

SECTOR OF EMPLOYMENT OF ARTISTS

It is not surprising that high proportions of artists compared with other workers were self-employed throughout the post-World War II era. The traditional image of the artist is of someone who works alone to create one-of-a-kind compositions in literature, painting, music, or another art field. However, not all artists fit this image, and, in fact, persons working in the different artist occupations exhibited strikingly different patterns of employment by sector during the 30-year period from 1950 to 1980. These differences stemmed from structural differences among art industries. For example, whereas authors typically sell their work to publishers on a business basis, artists in the theater, film, and broadcasting industries, as well as institutions of higher education, typically work on an employee basis. These differences also stemmed from differing preferences for employee versus self-employment status and for the public versus private sectors, based on their relative attractiveness in terms of financial rewards, security, and other factors.

Performing artists as a group were much less likely to be self-employed than were other artists and more likely to work for private organizations (see Table V.2). Men musicians and composers were an exception--large and growing proportions of men in the field of music, reaching 43 percent in 1980, were self-employed. Women musicians and composers also included higher proportions of self-employed persons compared with other women performing artists, although no more than among all women artists. Actors, including both men and women, were more likely to work for government agencies than were other kinds of performing artists.

Men in the design and visual arts exhibited two distinct patterns of employment by sector (see Table V.3). Men architects, painters, and photographers included higher-than-average proportions of self-employed, while men decorators and designers included higher-than-average proportions employed in private firms. The latter two groups of artists were also less likely to work for government agencies than were men artists as a whole. All categories of women design and visual artists included sizeable proportions of self-employed persons (see Table V.4). Women painters were more likely to be self-employed than were other women artists, while women decorators and designers were somewhat less likely to have their own businesses. Women architects showed a tendency to move in and out of self-employment. Decorators and designers were least likely to work for the government of all types of women design and visual artists.

Among artists whose product involves words, men and women announcers worked almost exclusively for private firms (see Table V.5). In contrast, the majority of men and women instructors--about three-fifths in each case--worked for the public sector and the remainder for private firms. Finally, men and women authors at both the beginning and end of the period included the highest proportions of self-employed of all artist occupations--59 percent of men and 69 percent of women authors were self-employed in 1950; by 1980, fully 76 percent of men and 72 percent of women worked for themselves. Self-employment among men and women authors declined from 1950 to 1970, particularly among men, but then increased strongly from 1970 to 1980. Employment of authors in private firms showed trends that were the mirror image of the trends in self-employment.

TOWARD YEAR-ROUND EMPLOYMENT AMONG WORKERS, PROFESSIONALS, AND ARTISTS

A marked trend in the post-World War II era was toward "full employment" in the sense that more and more persons worked a full year. Men in the experienced civilian labor force increased their proportion who received earnings for 50 to 52 weeks of the year from 60 percent in 1950 to 71 percent in 1985 (see Table V.1). The corresponding increase among women workers, starting from a lower base, was proportionately greater--45 percent of women had full-year earnings in 1950, while this was true for 63 percent in 1985.

Men professionals consistently included higher proportions with full-year earnings than did all men in the labor force and, over time, exhibited an even greater proportionate increase. By 1985, 84 percent of men professionals had full-year earnings compared with 71 percent of all men in the labor force and 69 percent of men professionals in 1950. Women professionals started from a lower proportion with full-time earnings in 1950 compared with other women in the labor force, but, over time, experienced a more pronounced increase--by 1985, 67 percent of women professionals worked year-round compared with 63 percent of all women in the labor force, whereas, in 1950, the corresponding figures were 35 and 45 percent.

Men artists showed similar patterns and trends over time in full-year employment as did all men workers--57 percent of men artists had full-year earnings in 1950, rising to 73 percent in 1985. Women artists, in contrast, consistently exhibited lower proportions of full-year workers than did other women workers. In 1950, 37 percent of women artists had full-year earnings compared with 45 percent of all women, while, by 1980, 53 percent of women artists worked year-round compared with 63 percent of all women and 67 percent of women professionals.

Another measure of employment experience--namely a spell of unemployment at the time of the census or survey--showed little differences between men and women in the experienced civilian labor force or between them and men and women artists. In contrast, men and women professionals exhibited very low unemployment rates compared with the entire work force.

TRENDS IN YEAR-ROUND EMPLOYMENT AMONG ARTIST OCCUPATIONS

As was true for sector of employment, artist occupations differed strikingly in their employment experience measured by full-year work and also rates of unemployment. Again, performing artists as a group differed from design and visual artists, while word artists differed among themselves.

Performing artists generally exhibited lower proportions with full-year earnings and higher rates of unemployment compared with other artists (see Table V.2). Actors and dancers, including both men and women, exhibited particularly low proportions who worked year-round and particularly high rates of unemployment. Musicians and composers experienced a somewhat more favorable employment environment; although, in 1980, only 40 percent of men and women musicians and composers worked year-round compared with 65 percent of all men artists and 48 percent of all women artists.

Men design and visual artists were more likely as a group to work year-round compared with other men artists and less likely to experience unemployment (see Table V.3). Over time, all groups of men design and visual artists--architects, decorators, designers, painters, and photographers--experienced growing proportions of year-round workers through 1970 followed by a decline in 1980. This pattern may be related to the rising proportions of self-employed men in all of these categories for whom earnings were more sporadic.

Women design and visual artists as a group began the period in 1950 with a greater propensity to work year-round than was true of all women artists (see Table V.4). By the end of the period, they had experienced little change in their likelihood of working year-round and consequently resembled other women artists on this dimension. Women design and visual artists also exhibited similar rates of unemployment to those of all women artists.

Artist instructors, including both men and women, exhibited low unemployment rates compared with other artists. However, they also exhibited lower-than-average proportions of full-year workers compared with their male and female counterparts in the total artist population. In 1980, only 45 percent of men instructors worked full-year compared with 65 percent of all men artists; similarly, only 24 percent of women instructors worked full-year versus 48 percent of all women artists. The structure of educational institutions, where 9-month or 10-month teaching contracts are the norm, undoubtedly accounts for these findings.

Men and women announcers exhibited similar proportions of full-year workers compared with all men and women artists. Men and women authors showed a marked trend over time, whereby the proportions who worked full-year increased from 1950 to 1970 and then declined below the proportions of their counterparts in the total artist population. This pattern is perhaps explained by the changes in the employment profiles of men and women authors, namely a decline in the proportion who were self-employed between 1950 and 1970 followed by an increase in 1980.

TRENDS IN EARNINGS AMONG WORKERS, PROFESSIONALS, AND ARTISTS

A striking phenomenon of the period from the end of World War II to the mid-1970s was the growth experienced by the American economy. This growth was reflected in rising earnings of workers. In real terms, the median annual earnings of all men in the labor force (expressed in 1985 dollars) increased by 77 percent, from $11,926 in 1950 to $21,107 in 1970; women's median earnings also grew, although by only 43 percent, from $7,040 in 1950 to $10,099 in 1970 (see Table V.6). After 1970, the picture turned somewhat bleaker as American economic growth slowed down. Although rising in nominal terms, real earnings of men in the labor force actually declined by 27 percent after 1970, falling to $15,466 in 1985. Real earnings of women dropped even more precipitously, declining by 51 percent to only $5,140 in 1985.

Annual earnings, which include wages and salaries and net income from self-employment, are influenced by many factors, including not only pay rates for each hour worked, but how many hours are worked in the week, and how many weeks are worked in the year. An increase in part-time and/or part-year work, for example, could drive earnings down, even though the basic wage rate was rising. Such factors could perhaps explain the very large decline in real earnings of women workers after 1970.

A better measure of the return to work is provided by the median earnings of full-year (50 to 52 weeks) workers also shown in Table V.6. Real median earnings of men full-year workers increased by 71 percent from 1950 to 1970--similar to the increase among all men earners--and declined by 15 percent from 1970 to 1985. The latter figure represented a somewhat smaller decline than that experienced by all men earners. Real median earnings of women full-year workers increased by 46 percent from 1950 to 1970--the same rate shown by all women earners--but declined by only 22 percent from 1970 to 1985. In every case, earnings of full-year workers exceeded those of all workers, as one would expect given the sizeable proportions of men and women in the labor force--even in 1985--who worked less than a full year.

Throughout the post-World War II period, the median earnings of women workers never approached the levels of men's median earnings (see Table V.7). In fact, the median earnings of the relatively small proportion of women in the labor force in 1950 amounted to 59 percent of men's median earnings; while, in 1980, the median earnings of the much larger group of women workers amounted to only 50 percent of men's median earnings, and, in 1985, the comparable figure was only 33 percent. Again, earnings of all workers reflect not only basic wage rates, but the proportion of time worked. Moreover, when comparing subgroups of the labor force, such as men and women, earnings ratios reflect the mix of workers in each group who are employed in relatively high-paying versus low-paying occupations. Hence, the data on total annual earnings as such do not permit comparisons of whether women receive comparable pay for comparable work. Nonetheless, looking only at full-year workers, the ratio of women's to men's median earnings over time also showed a decline from a high of 65 percent in 1950 to a low of 51 percent in 1985.

The median annual earnings of all men professional workers consistently exceeded those of all men in the labor force throughout the post-World War II period by factors of about 40 percent. In real terms, men professionals showed similar trends over time to those of all men workers--the real median earnings of men professional workers amounted to $17,652 in 1950, $29,409 in

1970, and $21,917 in 1985. Those men professionals working a full year, however, experienced a more pronounced decline in real median earnings after 1970 than did all men full-year workers, so that, by 1985, men full-year professionals did not make any more than other men full-year workers.

The median annual earnings of all women professional workers exceeded by greater and greater margins those of all women in the labor force during the post-World War II era. In 1950, median earnings of women professionals exceeded those of all women workers by 44 percent; by 1985, median earnings of women professionals exceeded those of all women workers by fully 220 percent. The median annual earnings of women professionals working a full year also increased from 31 percent to 85 percent above the median for all full-year working women over the period from 1950 to 1985. These changes resulted from the fact that the median earnings of women professionals, in real terms, experienced steeper growth prior to 1970 and less steep declines subsequently compared with all women in the labor force.

In contrast to the experience of all women workers, the median earnings of women professionals as a group and of those working a full year rose in relation to the median earnings of their male counterparts. The median earnings of women professionals represented 57 percent of those of men professionals in 1950, rising to 75 percent in 1985; the corresponding ratios for women and men professionals working a full year were 60 percent in 1950 rising to 93 percent in 1985.

The median annual earnings of men artists showed fluctuations up and down during the post-World War II period in relation to the earnings of other men workers and other men professionals. Men artists' median earnings in 1950 stood at $15,153 in real terms, 27 percent above those of all men workers, although 14 percent below those of all men professionals. In 1970, men artists' median earnings had climbed to $24,287, now only 15 percent above the median for all men workers, although still about the same in relation to the median for all men professionals as in 1950. By 1985, men artists' median earnings had declined to $17,953, maintaining about the same relationships to the earnings of all men workers and all men professionals as in 1970. The median annual earnings of full-year men artists showed a similar pattern of decline in proportion to the median earnings of all men working a full year, but drew even with the median earnings of all men professionals engaged in full-year work. Men artists who worked a full year consistently earned more than did all men artists, evidence of the sizeable proportions of men artists working on a part-year basis. The male labor force as a whole included comparably large proportions of part-year workers in contrast to the relatively low proportions of part-year workers among men professionals.

The median annual earnings of women artists dropped in relation to those of all women workers over the period from 1950 through 1980, but then rose sharply as a proportion of the median for all women workers in 1985. The increase in women artists' median earnings in the first part of the period did not keep pace with that experienced by all women workers--in real terms, women artists' median earnings rose from $7,907 in 1950, or 12 percent above the median for all women workers, to $10,074 in 1970, or below the median for all women. In contrast, after experiencing a somewhat greater decline from 1970 to 1980 compared with all women in the labor force, women artists' median earnings held steady in 1985 at $8,664. The latter amount was fully 69 percent above the corresponding median for all women workers. On the other hand, women artists lost ground over the entire period compared with all women professionals--the median earnings of women artists dropped from

78 percent in 1950 to 53 percent in 1985 of the median for their professional counterparts. The median earnings of women artists working a full year also declined in relation to the earnings of all women working year-round from 1950 to 1970, and did not gain as much ground subsequently. The median earnings of full-year women artists declined somewhat less sharply in relation to the earnings of their full-year professional counterparts than than was true for all women artists compared with all women professionals. Throughout the period, median earnings of full-year women artists exceeded those of all women in the arts, many of whom were part-year workers.

The median earnings of women artists showed very little change in relation to those of men artists throughout the entire period, whether one looks at all artists or just those working a full year. In 1950, women artists' median earnings amounted to 52 percent of the median for men; in 1985, the corresponding ratio of women's to men's median earnings among artists stood at 48 percent. The stability in the ratio of women's to men's earnings among artist contrasts with both the decline in the ratio among the total labor force and the increase in the ratio among professionals.

TRENDS IN EARNINGS AMONG ARTIST OCCUPATIONS

Men and women artists showed important variations in their earnings profiles depending on their particular occupation. Annual earnings, as pointed out previously, reflect many factors in addition to basic wage rates. Hence. it is not easy to explain the variations in earnings evident among artist occupations at points in time nor to account for trends across time.

Reliable data are not available for many of the smaller artist occupations on more comparable measures of the financial returns to work, such as earnings for full-year full-time workers or even for full-year workers. However, the discussion in this section, based on median annual earnings of all men and women employed in each artist occupation, does indicate the relative well-being of each group in relation to the artist population as a whole.

Performing artists varied widely in their median annual earnings compared with all artists (see Table V.8). The median earnings of men actors were about the same as those of all men artists in 1950, but then declined to 72 percent of the median for men artists as as whole in 1970. The 1980 data for actors and directors as a group, together with the time series from 1950 to 1970 for men actors alone, suggest that men directors earned considerably more than other men artists. The median earnings of women actors exceeded those of all women artists by about 20 percent from 1950 through 1970, while the median earnings of women actors and directors exceeded those of all women artists by fully 49 percent. These earnings profiles may account for the relatively high growth rates of directors and women actors compared with all artists and, conversely, the low growth rates exhibited by men actors in the post-World War II era (see Chapter II).

The median earnings of both men and women dancers were less than the median earnings of their counterparts in the entire artist population. The median earnings of men dancers were only about 60 percent of the median for all men artists, while the median earnings of women dancers were about 80 percent of the median for all women artists. Musicians and composers were even less well-off--the median earnings of both men and women in the field of music were only 55 percent of the comparable median for all men and women artists. This group exhibited lower-than-average growth rates during the post-World War II period compared with all artists.

Among design and visual artists, men and women architects and designers represented comparatively well-off groups (see Tables V.9 and V.10). The median earnings of men architects declined in relation to the median for all men artists over the 30-year period, but, in 1980, the former amount still exceeded the latter by 44 percent. The median earnings of women architects exceeded the median for all women artists in 1980 by 70 percent. Men and women designers experienced an increase in median earnings relative to other artists--the median earnings of men designers exceeded the median for all men artists in 1980 by 33 percent, while the corresponding figure for women designers was 42 percent. Both architects and designers exhibited higher-than-average growth rates in the post-World War II era.

The median earnings of men and women decorators, painters, and photographers were about 90 percent of the median earnings of their counterparts in the total artist population throughout the period. However, women decorators experienced a decline in earnings relative to all women artists, as did men painters. There is no obvious relationship between median earnings for these groups and their patterns of growth during the period.

Men and women artists working with words showed different patterns and trends in their earning profiles (see Table V.11). The median earnings of men and women authors declined over time in relation to those of all men and women artists. At the beginning of the period in 1950, authors' median earnings exceeded those of all artists by 19 percent; by 1980, authors' median earnings were 12 percent below those of other men artists. Men authors, whose relative earnings fluctuated over the period, experienced their highest rates of growth in decades when their relative earnings declined. Women authors also experienced high growth rates in the face of declining earnings compared with other women artists. The sharp increase in self-employment among authors and the corresponding decline in the proportion with full-year earnings may relate to the drop in relative earnings of authors. It may be that growing numbers of freelance writers were unable to command sufficient remuneration for their work or, alternatively, did not seek full-year or full-time work.

Men and women artist instructors in higher education were relatively better-off then their counterparts in the total artist population, although less well-off than other professionals. The median earnings of men instructors in 1980 exceeded those of all men artists by 20 percent; the corresponding figure for women instructors was 11 percent.

The median earnings of men and women announcers in 1970 were less than 80 percent of all men and women artists, respectively. By 1980, men announcers' median earnings had declined as a proportion of those of all men artists, while women announcers' median earnings had increased to parity with those of other women artists. Women announcers experienced a very high growth rate during the decade of the 1970s.

The preceding discussion has compared median earnings of men in each artist occupation with all men artists and similarly the median earnings of women in each artist occupation with all women artists. Looking at the ratios of men's to women's earnings by artist occupation reveals few differences. Most occupations resembled the entire artist population, in that women's earnings remained the same and even declined slightly relative to men's earnings over the 30-year time period. Only among dancers and announcers did women make relative gains. Some of the best-off artist occupations were those dominated by men, such as directors, designers, and architects. However, other occupations with relatively low proportions of women, such as photographers and musicians and composers, were no better-off or worse-off than other artist groups.

Clearly, artists, as well as other professional workers and the labor force as a whole, exhibited a complex series of interrelated changes in their employment and earnings profiles over the post-World War II era. This report has only been able to describe these changes in broad terms and to suggest some of the underlying factors. The National Endowment for the Arts could usefully consider research with microdata sample files from the decennial censuses (available now for each census back to 1940) to investigate in much more depth the factors influencing the tremendous growth in the artist population and the changes evident in their work patterns over time. The research would have to be limited to the larger artist occupations for which definitions remained reasonably comparable across censuses, but could well make a major contribution to understanding the dynamics of participation in the artist labor force.

TABLE V.1. Employment Sector and Experience by Sex of the Experienced Civilian Labor Force, Professional Workers, and All Artists, 1950 to 1985

	Percent Working for			Percent	
	Private Employer	Government	Self-Employed	Full-Year Earnings	Unemployed
Male Exp. Civ. Labor Force:					
1950	68.6%	8.6%	21.1%	60.4%	4.8%
1960	73.0	10.8	15.8	66.7	4.9
1970	73.3	14.1	12.3	71.3	3.7
1980	76.0	14.6	9.2	N.A.	6.3
1985	N.A.	N.A.	N.A.	71.4	7.1
Male Profs:					
1950	57.4	24.5	18.1	69.4	1.8
1960	57.7	27.0	15.3	76.3	1.4
1970	57.9	29.9	12.1	74.8	1.7
1980	54.8	32.7	12.4	N.A.	1.8
1985	N.A.	N.A.	N.A.	84.1	2.1
Male Artists:					
1950	64.1	7.6	28.2	57.2	5.2
1960	62.7	12.4	24.8	68.1	3.5
1970	66.9	10.0	22.9	68.8	4.0
1980	60.4	7.2	32.1	64.5	5.1
1985	N.A.	N.A.	N.A.	72.1	5.4
Female Exp. Civ. Labor Force:					
1950	77.7	12.9	6.1	44.8	4.5
1960	77.8	15.0	5.0	45.6	5.1
1970	75.2	19.5	4.3	48.8	4.8
1980	75.0	20.5	3.4	N.A.	6.0
1985	N.A.	N.A.	N.A.	62.9	6.3
Female Profs:					
1950	44.0	50.5	5.2	34.9	1.3
1960	41.7	51.6	6.2	35.4	1.4
1970	44.2	51.3	4.3	40.4	2.1
1980	44.3	51.2	4.3	N.A.	2.4
1985	46.8	46.7	6.5	67.3	1.8
Female Artists:					
1950	59.1	13.4	26.7	37.4	4.8
1960	52.8	15.6	29.3	35.4	4.1
1970	69.0	8.4	21.4	43.1	5.5
1980	64.7	6.5	27.8	47.9	6.1
1985	N.A.	N.A.	N.A.	53.0	3.4

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.2. Employment Sector and Experience by Sex, Performing Artists, 1950 to 1980

	Percent Working for			Percent	
	Private Employer	Government	Self-Employed	Full-year Earnings	Unemployed
Male Actors:					
1950	84.0%	6.8%	8.9%	27.5%	15.9%
1960	72.8	14.0	13.3	27.4	26.1
1970	78.2	10.7	11.1	23.8	33.0
1980	N.A.	N.A.	N.A.	N.A.	N.A.
Male Actors and Directors: (1950-1970 N.A.)					
1980	74.3	7.2	18.2	57.3	12.9
Male Dancers: (1950/1960 N.A.)					
1970	87.5	5.0	7.5	39.2	21.6
1980	78.6	3.1	18.3	30.6	18.1
Male Musicians: (1950/1960 N.A.)					
1970	68.8	2.0	29.0	38.5	7.9
1980	55.0	2.1	42.6	39.6	9.3
Female Actors:					
1950	78.8	8.8	11.8	12.8	20.2
1960	78.7	10.3	11.0	15.3	27.9
1970	75.3	14.1	10.0	17.2	32.0
1980	N.A.	N.A.	N.A.	N.A.	N.A.
Female Actors and Directors: (1950-1970 N.A.)					
1980	78.8	7.6	13.0	39.3	19.6
Female Dancers: (1950/1960 N.A.)					
1970	94.5	2.2	3.3	21.8	13.7
1980	85.0	2.0	12.4	31.0	8.3
Female Musicians: (1950/1960 N.A.)					
1970	80.2	6.1	12.9	37.4	4.0
1980	73.5	4.2	22.1	40.0	5.9

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.3. Employment Sector and Experience, Male Design and Visual Artists, 1950 to 1980

	Percent Working for			Percent	
	Private Employer	Government	Self-Employed	Full-Year Earnings	Unemployed
Male Architects:					
1950	47.3%	10.7%	42.0%	72.5%	0.8%
1960	48.0	9.4	42.6	85.6%	0.9
1970	50.9	12.4	36.7	82.6	1.2
1980	50.6	9.2	40.2	79.1	2.3
Male Decorators:					
1950	85.2	1.2	13.6	66.2	4.5
1960	79.0	0.9	19.8	71.0	2.2
1970	77.7	0.8	21.2	73.6	3.1
1980	72.1	0.8	26.7	69.6	3.3
Male Designers: (1950 N.A.)					
1960	82.0	5.5	12.5	82.0	2.4
1970	83.8	4.9	11.2	83.2	2.8
1980	78.2	4.9	16.7	79.2	3.0
Male Painters:					
1950	63.3	9.9	26.7	62.1	3.4
1960	60.7	15.5	23.8	70.4	2.3
1970	61.8	6.5	31.5	71.7	3.0
1980	48.3	6.7	44.7	65.5	4.3
Male Photographers:					
1950	50.4	6.5	43.1	67.3	4.9
1960	56.9	8.9	34.1	76.3	2.4
1970	57.5	13.9	28.4	77.5	2.5
1980	52.3	10.2	37.4	67.5	4.0

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.4. Employment Sector and Experience, Female Design and Visual Artists, 1950 to 1980

	Percent Working for			Percent	
	Private Employer	Government	Self-Employed	Full-Year Earnings	Unemployed
Female Architects:					
1950	63.3%	20.0%	16.7%	37.9%	0.0%
1960	65.9	9.1	22.0	53.0	6.1
1970	51.8	8.4	37.3	62.7	0.0
1980	61.1	15.3	22.5	56.6	4.3
Female Decorators:					
1950	81.4	0.9	17.1	50.0	2.6
1960	74.2	0.2	19.1	44.0	3.8
1970	78.2	0.7	18.5	47.5	3.3
1980	74.5	1.0	22.3	51.2	3.9
Female Designers:					
1950	80.7	0.6	18.1	46.7	5.6
1960	74.7	0.8	22.5	54.8	4.8
1970	76.6	2.3	20.5	52.8	5.5
1980	72.9	2.6	24.3	56.5	6.1
Female Painters: (1950/1960 N.A.)					
1970	57.8	7.7	33.5	46.2	4.3
1980	47.8	7.1	42.4	49.7	4.9
Female Photographers:					
1950	64.7	2.6	29.0	49.8	5.6
1960	49.7	7.3	34.4	49.6	5.5
1970	62.5	8.9	26.8	43.0	5.6
1980	61.5	8.3	28.5	44.9	7.7

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.5. Employment Sector and Experience by Sex, Authors, Announcers, and Artist Instructors, 1950 to 1980

	Percent Working for			Percent	
	Private Employer	Government	Self-Employed	Full-Year Earnings	Unemployed
Male Authors:					
1950	37.2%	3.7%	58.8%	49.7%	2.4%
1960	63.2	6.0	30.7	70.9	2.7
1970	55.9	9.7	33.3	73.4	5.0
1980	19.0	4.0	75.6	56.1	2.7
Male Announcers: (1950/1960 N.A.)					
1970	92.9	5.6	1.5	68.8	2.0
1980	93.1	3.7	3.1	63.1	5.1
Male Instructors: (1950/1960 N.A.)					
1970	39.5	60.5	0.0	44.7	0.5
1980	36.7	63.3	0.0	44.5	1.8
Female Authors:					
1950	27.2	3.8	68.5	41.3	4.7
1960	38.3	3.9	56.8	48.4	2.8
1970	34.5	12.7	50.8	48.6	4.4
1980	21.7	5.1	71.6	43.4	3.7
Female Announcers: (1950/1960 N.A.)					
1970	86.3	5.9	7.8	52.8	3.8
1980	92.8	4.2	2.7	53.0	8.0
Female Instructors: (1950/1960 N.A.)					
1970	47.4	52.6	0.0	23.7	2.3
1980	42.0	58.0	0.0	24.3	1.4

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.6. Median Earnings by Sex of the Experienced Civilian Labor Force, Professional Workers, and All Artists, 1950 to 1985, Current and Constant (1985) Dollars

	Median Earnings-Current Dols.		Med. Earnings-Constant Dols.	
	All Workers	Full-Year Wkrs.	All Workers	Full-Year Wks.
Male Exp. Civ. Labor Force:				
1950	$ 2,668	$ 3,090	$11,926	$13,812
1960	4,624	5,307	16,831	19,317
1970	7,620	8,529	21,107	23,625
1980	14,422	N.A.	18,835	N.A.
1985	15,466	20,142	15,466	20,142
Male Profs:				
1950	3,949	4,311	17,652	19,270
1960	6,622	7,124	24,104	25,931
1970	10,617	11,456	29,409	31,733
1980	19,918	N.A.	26,013	N.A.
1985	21,917	20,612	21,917	20,612
Male Artists:				
1950	3,390	3,711	15,153	16,588
1960	6,059	6,766	22,055	24,628
1970	8,768	9,550	24,287	26,454
1980	14,219	17,440	18,570	22,778
1985	17,953	21,483	17,953	21,483
Female Exp. Civ. Labor Force:				
1950	1,575	2,013	7,040	8,953
1960	2,255	3,118	8,208	11,350
1970	3,646	4,719	10,099	13,072
1980	7,237	N.A.	9,452	N.A.
1985	5,140	10,181	5,140	10,181
Female Profs:				
1950	2,265	2,615	10,125	11,689
1960	3,625	4,186	13,195	15,237
1970	6,030	6,881	16,703	19,060
1980	11,172	N.A.	14,591	N.A.
1985	16,445	19,089	16,445	19,089
Female Artists:				
1950	1,769	2,005	7,907	8,962
1960	2,555	3,271	9,300	11,906
1970	3,637	4,152	10,074	11,501
1980	6,712	9,206	8,766	12,023
1985	8,664	11,448	8,664	11,448

SOURCES and NOTES: See Appendix D; Chapter V Notes. Current earnings were converted to constant 1985 dollars based on U.S. Bureau of the Census, Statistical Abstract of the United States 1987, 107th Edition (Washington, D.C.: U.S. Goverment Printing Office, 1986), Table 763.

TABLE V.7. Relative Earnings by Sex of the Experienced Civilian Labor Force, Professional Workers, and All Artists, 1950 to 1985

	Percent with		Ratio of Median Earnings to Median of			Ratio of Female/Male Med. Earn.
	Earnings	Wages	ECLF	Profs.	Artists	
Male Exp. Civ. Labor Force:						ECLF
1950	95.7%	72.2%	1.00	0.79	0.79	0.59
1960	97.0	80.9	1.00	0.70	0.76	0.49
1970	98.1	88.0	1.00	0.72	0.87	0.48
1980	97.0	N.A.	1.00	0.72	1.01	0.50
1985	95.0	88.3	1.00	0.71	0.86	0.33
Male Profs:						Profs.
1950	97.6	74.9	1.48	1.00	1.16	0.57
1960	98.4	82.3	1.43	1.00	1.09	0.55
1970	99.1	88.6	1.39	1.00	1.21	0.57
1980	98.5	N.A.	1.38	1.00	1.40	0.56
1985	98.5	89.0	1.42	1.00	1.22	0.75
Male Artists:						Artists
1950	94.6	64.0	1.27	0.86	1.00	0.52
1960	97.7	72.8	1.31	0.92	1.00	0.42
1970	97.9	81.7	1.15	0.83	1.00	0.41
1980	96.3	75.7	0.99	0.71	1.00	0.47
1985	97.0	77.2	1.16	0.83	1.00	0.48
Female Exp. Civ. Labor Force:						
1950	87.7	79.3	1.00	0.70	0.89	
1960	90.4	84.5	1.00	0.62	0.88	
1970	93.1	89.8	1.00	0.60	1.00	
1980	93.9	N.A.	1.00	0.65	1.08	
1985	93.7	90.1	1.00	0.31	0.59	
Female Profs:						
1950	90.2	80.3	1.44	1.00	1.28	
1960	93.4	86.5	1.61	1.00	1.42	
1970	96.2	92.3	1.65	1.00	1.66	
1980	96.9	N.A.	1.54	1.00	1.66	
1985	92.1	92.9	3.20	1.00	1.90	
Female Artists:						
1950	90.8	61.4	1.12	0.78	1.00	
1960	91.5	63.6	1.13	0.70	1.00	
1970	92.7	77.9	1.00	0.60	1.00	
1980	92.6	74.8	0.93	0.60	1.00	
1985	90.1	68.6	1.69	0.53	1.00	

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.8. Relative Earnings by Sex, Performing Artists, 1950 to 1980

	Percent with		Ratio of Median Earnings to Median of			Ratio of Female/Male Med. Earn.
	Earnings	Wages	ECLF	Profs.	Artists	
Male Actors:						Actors
1950	95.9%	78.5%	1.22	0.83	0.96	0.66
1960	97.3	84.0	1.16	0.81	0.88	0.61
1970	97.3	88.4	0.83	0.59	0.72	0.69
1980	N.A.	N.A.	N.A.	N.A.	N.A.	N.A.
Male Actors and Directors:						Actors&Dirs.
(1950-1970 N.A.)						
1980	96.9	88.2	1.03	0.75	1.04	0.67
Male Dancers:						Dancers
(1950/1960 N.A.)						
1970	96.1	86.3	0.72	0.52	0.62	0.55
1980	94.4	85.6	0.56	0.41	0.57	0.69
Male Musicians:						Musicians
(1950/1960 N.A.)						
1970	95.4	73.5	0.59	0.43	0.52	0.39
1980	94.7	63.3	0.54	0.39	0.55	0.49
Female Actors:						
1950	87.5	73.4	1.38	0.96	1.22	
1960	94.2	82.3	1.39	0.86	1.23	
1970	93.2	87.2	1.19	0.72	1.19	
1980	N.A.	N.A.	N.A.	N.A.	N.A.	
Female Actors and Directors:						
(1950-1970 N.A.)						
1980	94.8	86.8	1.38	0.90	1.49	
Female Dancers:						
(1950/1960 N.A.)						
1970	90.1	87.2	0.83	0.50	0.83	
1980	92.3	83.8	0.77	0.50	0.83	
Female Musicians:						
(1950/1960 N.A.)						
1970	93.3	83.9	0.49	0.30	0.49	
1980	95.0	78.7	0.52	0.34	0.56	

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.9. Relative Earnings, Male Design and Visual Artists, 1950 to 1980

	Percent with		Ratio of Median Earnings to Median of			Ratio of Female/Male Med. Earn.
	Earnings	Wages	ECLF	Profs.	Artists	
Male Architects:						Architects
1950	97.1%	50.6%	2.06	1.40	1.62	N.A.
1960	98.6	54.9	1.87	1.31	1.43	N.A.
1970	98.5	73.7	1.67	1.20	1.45	0.53
1980	98.4	75.0	1.42	1.03	1.44	0.56
Male Decorators:						Decorators
1950	97.1	81.2	1.09	0.73	0.85	0.54
1960	97.2	77.0	1.01	0.70	0.77	0.45
1970	98.6	81.7	0.88	0.63	0.76	0.44
1980	96.9	77.5	0.82	0.60	0.89	0.36
Male Designers:						Designers
1950	N.A.	N.A.	N.A.	N.A.	N.A.	N.A.
1960	98.7	85.8	1.58	1.10	1.20	0.53
1970	99.2	93.6	1.38	0.99	1.20	0.51
1980	97.5	89.4	1.32	0.96	1.33	0.43
Male Painters:						Painters
1950	96.5	65.6	1.33	0.90	1.05	0.62
1960	98.3	74.3	1.34	0.94	1.02	0.58
1970	97.6	75.0	1.17	0.84	1.01	0.41
1980	95.2	64.8	0.88	0.64	0.89	0.52
Male Photographers:						Photogrphrs.
1950	96.1	50.3	1.10	0.74	0.87	0.51
1960	98.0	63.4	1.20	0.84	0.92	0.44
1970	98.5	77.8	1.06	0.76	0.92	0.39
1980	96.3	72.5	0.87	0.63	0.88	0.48

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.10. Relative Earnings, Female Design and Visual Artists, 1950 to 1980

	Percent with		Ratio of Median Earnings to Median of		
	Earnings	Wages	ECLF	Profs.	Artists
Female Architects:					
1950	89.2%	76.9%	N.A.	N.A.	N.A.
1960	97.1	70.5	N.A.	N.A.	N.A.
1970	95.2	71.1	1.87	1.13	1.88
1980	95.3	81.5	1.58	1.02	1.70
Female Decorators:					
1950	90.7	73.6	0.99	0.69	0.88
1960	86.0	68.9	0.93	0.58	0.82
1970	91.4	77.3	0.80	0.48	0.80
1980	91.9	77.5	0.67	0.45	0.75
Female Designers:					
1950	91.2	71.2	1.54	1.07	1.37
1960	93.6	71.9	1.73	1.07	1.52
1970	93.8	80.7	1.47	0.89	1.47
1980	94.3	80.9	1.34	0.86	1.42
Female Painters: (1950/1960 N.A.)					
1970	92.8	69.6	1.01	0.61	1.01
1980	91.3	62.4	0.91	0.59	0.99
Female Photographers:					
1950	86.4	57.0	0.95	0.66	0.85
1960	82.6	68.0	1.09	0.68	0.96
1970	89.6	71.6	0.87	0.53	0.87
1980	91.7	74.3	0.83	0.54	0.90

SOURCES and NOTES: See Appendix D; Chapter V Notes.

TABLE V.11. Relative Earnings by Sex, Authors, Announcers, and Artist Instructors, 1950 to 1980

	Percent with		Ratio of Median Earnings to Median of			Ratio of Female/Male Med. Earn.
	Earnings	Wages	ECLF	Profs.	Artists	
Male Authors:						Authors
1950	90.3%	29.7%	1.51	1.02	1.19	0.52
1960	94.1	67.2	1.44	1.01	1.10	0.41
1970	97.4	71.6	1.35	0.97	1.17	0.47
1980	89.2	38.9	0.87	0.63	0.88	0.47
Male Announcers: (1950/1960 N.A.)						Announcers
1970	98.8	97.8	0.88	0.63	0.77	0.42
1980	97.3	95.0	0.62	0.43	0.62	0.77
Male Instructors: (1950/1960 N.A.)						Instructors
1970	98.9	98.9	1.35	0.97	1.17	0.54
1980	98.8	98.7	1.18	0.86	1.20	0.43
Female Authors:						
1950	88.4	24.7	1.34	0.93	1.19	
1960	89.6	39.4	1.20	0.75	1.06	
1970	91.6	38.6	0.82	0.53	0.88	
1980	86.4	38.6	0.82	0.53	0.88	
Female Announcers: (1950/1960 N.A.)						
1970	96.2	90.6	0.78	0.47	0.78	
1980	95.2	92.9	0.94	0.61	1.01	
Female Instructors: (1950/1960 N.A.)						
1970	97.0	97.0	1.33	0.81	1.34	
1980	96.0	95.8	1.03	0.67	1.11	

SOURCES and NOTES: See Appendix D; Chapter V Notes.

NOTES TO CHAPTER V

The extensive notes to Chapter III, particularly the section on "Comparability of Urban Residence Data Over Time: Occupation Definitions," describe the limitations in our analysis of time series for workers, professionals, and artists due principally to changes in how occupations were defined from census to census. These limitations apply as well to the characteristics examined in Chapter V. The section on "Comparability of Age and Education Data Over Time: Occupation Definitions" in the notes to Chapter IV provides a summary of the time periods and occupations for which data on characteristics of artists are not shown due to problems of comparability. This summary applies to Chapter V as well. Below we discuss comparability over time of concept definitions for employment and earnings variables, which are the most problematic in this respect of the variables analyzed in the report.

Comparability of Sector of Employment Data Over Time: Concept Definitions

Similar questions have been used to obtain information on what is termed "sector of employment" in this report and "class of worker" by the Census Bureau. However, there have been some changes in the definitions of categories that affect comparability. The 1950 and 1960 censuses classified persons, based on their current or most recent job, as private wage and salary workers, government workers, self-employed workers, and unpaid family workers (persons working on a farm or business operated by a relative). The 1970 and 1980 censuses used a similar classification scheme and further identified the category of employees of own corporation, that is, those self-employed persons whose business is incorporated. In 1950 and 1960 census publications, employees of own corporation were included with other self-employed persons; in 1970 and 1980, these persons were considered to be private wage and salary workers. We used the detailed 1970 and 1980 data on class of worker to construct comparable time series, by including employees of own corporation in the self-employed category. Available data for 1985 do not separately identify employees of own corporation; hence, our text tables do not show data on sector of employment for that year. The text tables also do not show for any year the category of unpaid family workers, and, hence, the distributions do not always sum to 100 percent. Unpaid family workers in 1950 represented 1.6 percent of employed males and 3.3 percent of employed females, but less than 1 percent of professionals and artists (see Appendix D). In 1980, unpaid family workers represented 1 percent or less of all employed persons as well as professionals and artists.

Our data on sector of employment are from published sources for all occupational categories in both 1950 (based on a 3.3 percent sample) and 1960 (based on a 5 percent sample). For 1970, we used published sources for the total labor force, all professionals, and decorators (5 percent sample) and public use microdata sample artist extracts for all other artist occupations (4 percent sample). For 1980, we used published sources for the total labor force and all professionals (19 percent sample) and a public use microdata sample artist extract for all artist occupations (5 percent sample). We did not include data from the March 1985 Current Population

Survey (0.1 percent sample) in our text tables as noted previously. Small sample sizes (less than 100 cases) affect the reliability of estimates for women announcers in 1970; women architects in 1950 and 1960; and men dancers in 1970 (see Table II.4 and Appendix C). Although data are collected on class of worker for the experienced civilian labor force, they are typically published only for employed workers. Hence, all data for class of worker, in contrast to our usual practice, pertain to currently employed persons; the 1950 and 1960 data are for employed workers age 14 and older, while the 1970 and 1980 data are for employed workers age 16 and older.

Comparability of Employment Experience Data Over Time: Concept Definitions

We used two measures of employment experience: a measure of full-year work and a measure of a current spell of unemployment. Our measure of full-year work is the proportion of persons in the experienced civilian labor force who had earnings and who worked 50 to 52 weeks during the calendar year preceding the census or survey. Included are persons who worked 50 to 52 weeks for pay or profit, counting weeks of paid vacation and sick leave, but not persons who worked without pay on a family farm or business. Data on weeks worked were collected in each census since 1950 and in the March 1985 Current Population Survey; comparability of data for 1960 and later years with 1950 data may be affected by a change in the structure of the question from that used in 1950. The proportion of full-year workers may be understated because of a tendency on the part of respondents to exclude weeks worked without pay. Also, some persons reported working a full year but at the same time reported receiving no earnings. These persons are not included in our measure of full-year work.

Our measure of unemployment is simply 100 percent of the experienced civilian labor force minus the percent who were classified as currently employed. Similar questions were used to determine employment status in each census since 1950 and in the March 1985 CPS. Employed persons include those "at work" during the week prior to the census or survey, defined as persons who did any work at all as paid employees or in their own business or profession, or on their own farm, or who worked 15 hours or more as unpaid workers on a family farm or in a family business. Employed persons also include those "with a job but not at work", that is, temporarily absent from their job or business because of illness, bad weather, industrial dispute, vacation, or other personal reasons. Our unemployment measure is not the same as the unemployment rate reported in census and CPS publications, as the latter includes unemployed persons with no prior work experience.

Our data on full-year work and current unemployment are from published and computer sources as described above for sector of employment. All data are for the experienced civilian labor force age 14 and older in 1950 and 1960 and age 16 and older in 1970, 1980, and 1985. The text tables incorporate adjustments for the percentages working a full year in 1950, as well as the percentages of total workers with earnings and with wages, to account for the "income not reported" category.

Comparability of Median Earnings Data Over Time: Concept Definitions

Similar questions have been used to obtain income of persons and families for the preceding calendar year in each census since 1950 and in the March 1985 Current Population Survey. Over time, the questions have identified a greater number of separate categories of income. We obtained data on earnings (the sum of wage and salary income and net self-employment income) and on wages and salaries (money earned as an employee including from one's own incorporated business) for all workers and those who worked 50 to 52 weeks during the year. We obtained the percentage of workers with earnings and wages and also their median income from these sources. The median is defined as that amount which cuts the distribution in two: half of workers earn amounts below the median and half above. The median is more representative of the income distribution than is the average or mean which is affected by very high incomes and also, in the case of self-employment earnings, by large business gains as well as losses.

Our text tables include primarily the data on earnings for all workers because this data series was the most complete over time. Median earnings are available for all artist occupations for all time periods normally included in our text tables except for women architects in 1960 and 1970. In contrast, median earnings for full-year workers are not available for some other artist occupations in 1950 and 1960, while median wages for all workers and full-year workers suffer from additional data gaps due to small sample sizes. Finally, 1980 census published data on earnings of full-year workers and on wages are not available at all.

Our data are from published and computer sources as described above for sector of employment. The data for 1950 and 1960 pertain to the experienced civilian labor force age 14 or older. (The data for 1950 are labeled as "income" rather than "earnings" of workers; however, they behave in a comparable fashion to the earnings data from later censuses.) The data for 1970, 1980, and 1985 pertain to the experienced civilian labor force age 16 and older.

Although earnings includes self-employment income (net profits or losses) from farms as well as businesses, for convenience in constructing medians from the 1970 and 1980 public use microdata extracts and the 1985 CPS file, we included only business self-employment income along with wages and salaries in our measures of median earnings for artists and the proportion of artists with earnings. We assumed that very few artists would have any farm income and that none would rely solely on income from this source.

APPENDIX A: OCCUPATIONAL CLASSIFICATION OF ARTISTS IN THE CENSUS

At each decennial census, persons are asked to supply information about their occupation.[1] The wording used in the 1980 census was as follows:

> Current or most recent job activity
>
> Describe clearly this person's chief job activity or business last week. If this person had more than one job, describe the one at which this person worked the most hours. If this person had no job or business last week, give information for last job or business since 1975.
>
> 29. Occupation
>
> a. What kind of work was this person doing? (For example: Registered nurse, personnel manager, supervisor of order department, gasoline enginee assembler, grinder operator).
>
> b. What were this person's most important activities or duties? (For example: Patient care, directing hiring policies, supervising order clerks, assembling engines, operating grinding mill).

Clerical staff in the Census Bureau's processing offices converted the written occupation descriptions from the questionnaire to code numbers by relating these descriptions to an entry in U.S. Bureau of the Census, 1980 Census of Population: Alphabetical Index of Industries and Occupations, PHC80-R3 (Washington, D.C.: U.S. Government Printing Office, 1982). The occupational classification system designed for the 1980 census, and also used in the March 1985 Current Population Survey, consists of 503 specific occupation categories arranged into 6 summary and 13 major occupation groups, as described in U.S. Bureau of the Census, 1980 Census of Population: Classified Index of Industries and Occupations, PHC80-R4 (Washington, D.C.: U.S. Government Printing Office, 1982).

This classification was designed to be consistent with the 1980 Standard Occupational Classification Manual (SOC), published by the U.S. Department of Commerce, Office of Federal Statistical Policy and Standards. This is the first time there was a United States standard to use in developing the census occupational classification. The use of the SOC has, however, affected comparability with the classifications used in earlier censuses.

The basic structure of the occupational classification system for censuses from 1940 to 1970 was generally the same, although changes in the individual categories limit comparability of the data from one census to another. The adoption of the SOC for the 1980 census represents a major change to the system.

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[1] The material in this appendix is drawn largely from U.S. Bureau of the Census, 1980 Census of Population, Vol. 1, Characteristics of the Population, Chapter D, Detailed Population Characteristics, United States Summary, Section A: United States, PC80-1-D1-A (Washington, D.C.: U.S. Government Printing Office, 1984), Appendixes B and E.

Other factors that affect data comparability include the universe to which the data refer (in 1970, the age cutoff for the labor force was changed from 14 to 16 years); the wording of the occupation items on the questionnaire (for example, important changes were made in 1970); the coding procedures themselves; and procedures for handling "not reported" cases. Prior to 1970, nonresponse cases were placed in residual "occupation not reported" categories. In 1970, an imputation process was introduced through which these cases were assigned to major occupational groups. In 1980, the "not reported" cases were assigned to individual categories. See Appendix B for how we treated nonresponse in developing estimates of artist occupations from 1950 through 1970.

Following are the specific job titles included in artist occupation categories for the 1980 census, from the Classified Index of Industries and Occupations cited above, and for the 1970 census, from U.S. Bureau of the Census, 1970 Census of Population: Classified Index of Industries and Occupations (Washington, D.C.: U.S. Government Printing Office, 1971). The numbers and letters following many of the job titles refer to industry codes. They indicate that, among persons with the particular job title, only those who working in the specified industries were included in the occupation category.

Job Titles included in Artist Occupations, 1980 Census

043 Architects

Architect—(882)
Architectural designer—(882)
Architectural superintendent
Building consultant—L,M,851-860
Land planner—(712)

Landscape architect—(021)
Location analyst—D,E,F,580-691
Location man—D,E,F,580-691
Real estate site analyst
School plant consultant

Site planner—D,E,F,580-691
Supervising architect—(882)

137 Art, drama, and music teachers

Band director—M
Choir director—M
Director of music—M
Dramatic coach—M
Music director—M

Supervisor
  Music—M
Teacher
  Art—M
  Choral—M

  Dancing—M
  Dramatic art—M
  Fine arts—M
  Music—M
  Organ—M

  Photography—M
  Piano—M
  Public speaking—M
  Remedial reading—M
  Speech—M
  Speech and drama—M
  Stagecraft—M
  Violin—M
  Voice—M

183 Authors

Author—(892)
Continuity man—440
Continuity writer—440
Dramatist—(892)
Fiction writer

Free-lance writer—892
Gag writer
Game author—172
Ghost writer—(892)
Handbook writer—352,362
Humorist—(892)

Lexicographer—(172)
Librettist—(892)
Literary writer—Exc. C,172
Lyricist—(892)
Magazine writer—(892)

Manual writer—400-432
Novelist—(892)
Play writer—(892)
Playwright—(892)
Poet—(892)

Poetess—(892)
Professional writer
Program writer—440
Scenario writer—800
Scientific writer

Sreen writer—440,800
Short-story writer—(892)
Special writer—440
Speech writer
Story writer—(892)
Television writer—(440)
Verse writer—Greeting cards 172
Writer—Free lance 892

185 Designers

Apprentice
  Furrier—(151)
  Window trimmer
Art director
Art-glass designer

Bank-note designer—172
Body stylist—351
Ceramic designer
Ceramic-mold designer
Cloth designer—(732)

Clothes designer—(732)
Color adviser—800
Color consultant—D,E,F,580-691
Color expert—D,E,F,190,512,521,530,580-691
Commercial designer—(732)

Corsage maker—681
Costume designer—800
Creative designer
Custom furrier—PR 630
Decorating consultant—D,E,F,580-691

Decorator, n.s.—D,E,F,512,521,530,580-602,611-691,800
Decorator, n.s.—Window trimming service 742
Decorator, n.s.—Mfg. not listed above
Design maker—681

Designer—Any not listed above
Director of display—D,E,F,580-691
Display artist—D,E,F,580-691
Display coordinator—D,E,F,580-691
Display designer

Display director—D,E,F,580-691
Display man, free lance—742
Display man—C,D,E,F,172,390,391,500-691,742
Display man—Commercial art co. 742

Display trimmer—D,E,F,580-691
Displayer, merchandise
Draper—D,592,600,630,661,800
Dress designer
Embroidery designer
Fabric designer—351
Fashion adviser

Fashion consultant, exc. selling
Fashion coordinator
Fashion designer
Fashion director—D,E,630,631
Fixture designer

Flag decorator—(742)
Floral decorator—(681)
Floral designer—(681)
Florist—OWN 681
Florist designer—(681)

Florist's decorator—(681)
Flower arranger—(681)
Fur designer—(151)
Fur finisher, tailor
Fur remodeler—(771)

Fur stylist—(151)
Fur tailor—(151)
Furniture arranger—D,E,F,580-691
Furniture designer—(242)
Furrier—PR 630,771

Graphic designer
Hat designer—(151)
Industrial designer—(732)
Interior decorator, decorating or designing—D,E,F,580-691,732

Interior designer
Jewelry designer
Kitchen designer
Manager
  Display—460-462

  Display department—D,E,F,580-691
Millinery designer
Miniature-set builder—800
Miniature-set designer—800
Model dresser—D,E,F,582,592,630-662,672-691

Ornamental metalwork designer
Orthopedic designer—(372)
Package designer
Pottery-decoration designer—(261)
Rug designer—(141)

Salesperson
  Floral designer
Set decorator—440,800
Set designer
Shell-craft designer—391

Showcase trimmer—D,E,F,580-691
Sign designer
Silver designer—391
Spray maker—681
Stage-scenery designer—(800)

Stage-set designer—(800)
Stained-glass-window designer—(250)
Style advisor
Stylist—Exc. 772
Supervisor

  Fashion
Textile designer
Tile designer—(252)
Toy designer—(390)
Trimmer, n. s.—Window trimming service 742

Window decorator
Window-display man
Window draper
Window dresser
Window trimmer

186 Musicians and composers

Accompanist—(800)
Arranger, music—892
Band director—Exc. L,M
Band leader—(800)
Band master—(800)

Bell ringer
Bugler—(800)
Bull-fiddle player—(800)
Calliope player—(802)
Cantor—880

Cellist—(800)
Choir director—Exc. L,M
Choir leader—(880)
Choir singer—(880)
Choirmaster—(880)

Chorister—(880)
Chorus master—(800)
Church organist—880
Composer, music—892
Concert artist—(800)

Concert pianist—(800)
Concert singer—(800)
Copyist, music—172
Copyist, n.s.—161
Cornetist—(800)

Cue selector—440
Director of music—Exc. L,M
Drummer—800
Free-lance musician—800
Guitar player—(800)

Harpist—(800)
Instrumentalist—(800)
Maestro—(800)
Manager
  Music—440

Minister of music—Church 880
Music adapter—(892)
Music arranger—(892)
Music composer—(892)
Music copyist—C,172

Music director—Exc. L,M,860,861
Music writer—(892)
Musician—(800)
Opera singer—(800)
Orchestra conductor—(800)

Orchestra director—800
Orchestra leader—(800)
Orchestrator—(892)
Organist
Pianist

Piano player
Recording artist—800
Singer (vocalist)—800
Soloist—(800)
Song writer—(892)

Supervisor
  Music—Exc. L,M,860,861
Trombonist—(800)
Trumpeter—(800)
Violinist—(800)

Vocal artist—(800)
Vocalist—(800)

187 Actors and directors

Actor—(800)
Actress—(800)
Casting director—440,800
Continuity director—440
Director—440,800
Drama director—(800)

Dramatic coach—Exc. L,M
Dramatic director—(800)
Dramatic reader—(800)
Elocutionist—(800)
Extra—800

Extra girl—800
Extra man—800
Impresario—800
Manager
  Program—440

Minstrel—(800)
Monologist—(800)
Motion-picture actor—(800)
Motion-picture narrator—(800)
Moving-picture producer—800

Narrator
Pageants director—(800)
Producer—440,800
Producer-director—440
Production director—440,800

Production superintendent—440
Program arranger—440
Program director—440
Program man—440
Radio producer—440

Reader—440,800
Soubrette—(800)
Story teller—(800)
Supervisor
  Production, n. s.—440
  Program—440
Technical director—800
Television actor—(440)
Theatrical performer—(800)
Theatrical trouper—(800)

Vaudeville actor—(800)

188 Painters, sculptors, craft-artists, and artist print-makers

Art restorer—(892)
Art-statue maker
Artist—(892)
Cartoonist—(892)
Catalogue illustrator

Ceramic artist
China painter
Color artist—(892)
Commercial artist—(742)
Concrete sculptor

Crayon painter—(892)
Editorial cartoonist
Etcher, n. s.—892
Fashion artist
Fashion illustrator

Free-lance artist—892
Free-lance commercial artist—742
Fresco artist
Glass artist—(250)
Graphic artist

Histological illustrator
Ice sculptor
Illustrator—(892)
Landscape painter—(892)
Layout and paste-up—172
Layout artist—D,622,721,892
Layout man, n. s.—721
Medical artist

Medical illustrator
Memorial designer
Model-set artist—800
Mural painter—(892)
Newspaper illustrator—(C)

Oil painter—(892)
Painter, landscape
Painter, neckties
Painter, statuary
Paintings restorer—(892)

Pattern illustrator
Picture painter—(892)
Portrait painter—(892)
Printmaker
Reproduction artist

Scene painter
Scenic artist
Scientific artist
Scientific illustrator
Sculptor—(892)

Sports cartoonist
Stained-glass artist—(250)
Stained-glass painter—(250)
Statue maker—892
Visualizer

189 Photographers

Aerial photographer —(742)
Biological photographer
Camera girl
Cameraman —Exc. 440
Cinematographer —800 exc. theater

Color photographer —791
Commercial photographer —(742)
Marine photographer
Medical photographer —(840)
Motion-picture cameraman —(800)

Motion-picture photographer —(800)
Movie-shot cameraman
News photographer —(C)
News-reel cameraman
Operator
  With class of worker exc. Own —Photograph studio 791
Owner —Photograph studio 791
Photo-finish man —802
Photograph maker

Photographer, n. s. —(791)
Photojournalist
Scientific photographer
Street photographer —791
Television cameraman —440

Video camera man —440

193 Dancers

Acrobatic dancer —(800)
Ballet dancer —(800)
Choreographer
Chorus boy —(800)
Chorus girl —(800)

Chorus man —(800)
Dance director —(802)
Dancer —(800)
Dancing master —800,802
Discotheque dancer
Eccentric dancer —(800)
Go-go girl —(802)
Line boy —800

Line girl —800
Precision dancer —(802)
Professional dancer —(800)
Soft-shoe dancer —(800)
Song-and-dance man —(800)

Square-dance caller —(802)
Strip teaser
Stripper, n. s. —800
Tap dancer —(800)

194 Artists, performers, and related workers, n.e.c.

Acrobat —(802)
Advertising-layout man —Mfg. exc. C,172
Aerialist —(802)
Air-brush artist
Amusement park entertainer

Animal trainer
Animator —800
Aquatic performer
Architectural modeler —(882)
Art appraiser

Art worker —(892)
Astrologer —(802)
Autographer —Sheet music 172
Bareback rider —(802)
Baton twirler —(800)

Ben-day artist —C,172
Card painter —172
Censor
Circus performer —802
Circus rider —802

Clairvoyant —802
Clown —(802)
Colorer, n. s. —172,892
Colorist, n. s. —791,892
Comedian —(800)

Comic —(800)
Continuity clerk —800
Contortionist —(802)
Cowboy —802
Craniologist

Crossword-puzzle maker —172
Decorator, mannequin —391
Dog handler —(802)
Dog trainer —(802)
Elephant tamer —Circus 802

Engrosser
Entertainer —(800)
Equestrian —(802)
Equestrienne —(802)
Fortune teller —(802)

Freak —(802)
Furniture reproducer
Graphologist —(802)
Horse trainer —802
Horseman —802

Hypnotist —(800)
Impersonator —(800)
Inker and opaquer
Juggler —(800)
Lecturer —(892)

Lion trainer
Magician —(800)

Manager
  Stage —(800)
Manugrapher
Marionette man —(800)
Medium —(802)

Mental telepathist —(802)
Mesmerist —(800)
Metaphysician
Metaphysicist
Mind reader —(802)

Model maker, n. s. —261,882,891,892
Modeler —262,891,892
Music autographer —172
Music grapher
Numerologist —(802)

Orator —(892)
Organ grinder —(802)
Outrider —Race track 802

Painter, animated cartoons
Palmist —(802)

Penman —802
Performer —(802)
Phrenologist —(802)
Picture copyist —(892)
Prestidigitator —(800)

Professional caster —Sport fishing 802
Professional entertainer —(800)
Psychic reader —(802)
Puppet master —(800)
Puppeteer —(800)

Ring conductor
Ringmaster —802
Rodeo performer
Rodeo rider —802
Rope walker —(802)

Script girl —800
Seeing-eye-dog trainer
Show-dog trainer —(802)
Show girl —(800)
Show-horse driver

Showman —(800)
Snake charmer —(802)
Spiritualist —(802)
Sports announcer —Exc. 440
Stunt man —(800)

Stunt performer
Supervisor
  Art —892
Tattoo artist —791
Tattooer —791

Teacher
  Seeing-eye dog
Trapeze performer —(802)
Trick rodeo rider —802
Tumbler —802

Variety man —800
Variety performer —(800)
Ventriloquist —(800)
Wire walker —(802)

198 Announcers

Announcer —440
Broadcaster —440
Commercial announcer —440
Disc jockey —440
Master of ceremonies —(800)

Newscaster —440
Radio announcer —(440)
Radio artist —(440)
Radio performer —(440)
Radio sportscaster —440

Sports announcer —440
Sportscaster —440
Television announcer —(440)

JOB TITLES INCLUDED IN ARTIST OCCUPATIONS, 1970 CENSUS

175 Actors

Actor—(807)
Actress—(807)

Comedian—(807)
Comic—(807)
Drama director—(807)
Dramatic director—(807)
Dramatic reader—(807)

Elocutionist—(807)
Extra—807
Extra girl—807
Extra man—807
Impersonator—(807)

Manager
  Stage—(807)
Minstrel—(807)
Monologist—(807)
Motion-picture actor—(807)

Pageants director—(807)
Reader—807
Soubrette—(807)
Talent scout—(807)
Television actor—(447)

Theatrical performer—(807)
Theatrical trouper—(807)
Vaudeville actor—(807)

002 Architects

Architect—(888)
Architectural designer—(888)
Architectural superintendent
Building consultant—857-867
Engineer

  Architectural
  Hull—228
Landscape architect—(019)
Marine architect—(888)
Naval architect—(888)

Supervising architect—(888)

123 Art, drama, and music teachers

Band director—858

Choir director—858
Director of music—858
Dramatic coach—858
Music director—858
Music supervisor—858

Teacher
  Art—858
  Choral—858
  Dancing—858
  Dramatic art—858

  Fine arts—858
  Music—858
  Organ—858
  Photography—858
  Piano—858

  Speech and drama—858
  Stagecraft—858
  Violin—858
  Voice—858

181 Authors

Author—(897)
Biographer—(897)
Continuity man—447
Continuity writer—447
Dramatist—(897)

Fiction writer
Free-lance writer—897
Gag writer
Game author—339
Ghost writer—(897)

Handbook writer—227
Humorist—(897)
Lexicographer—(339)
Librettist—(897)
Literary writer—Exc.338,339

Lyricist—(897)
Magazine writer—(897)
Manual writer—D,408-429
Novelist—(897)
Play writer—(897)

Playwright—(897)
Poet—(897)
Poetess—(897)
Professional writer
Program writer—447

Scenario writer—807
Scientific writer
Short-story writer—(897)
Special writer—447
Speech writer

Story writer—(897)
Television writer—(447)
Verse writer—Greeting cards 339
Writer—Free lance 897

182 Dancers

Acrobatic dancer—(807)
Ballet dancer—(807)
Choreographer
Chorus boy—(807)
Chorus girl—(807)

Chorus man—(807)
Dancer—(807)
Discotheque dancer
Eccentric dancer—(807)
Go-go girl—(809)

Line boy—807
Line girl—807
Precision dancer—(809)
Professional dancer—(807)
Soft-shoe dancer—(807)

Song-and-dance man—(807)
Square-dance caller—(809)

Strip teaser
Stripper—807
Tap dancer—(807)

425 Decorators and window dressers

Color consultant—E,F,G,607-698

Color expert—E,F,G,607-698
Decorating consultant—E,F,G,607-698
Decorator—E,F,G,607-629,638-698,807
Decorator—Window trimming service 748
Design maker—689

Designer—689
Director of display—E,F,G,607-698
Display coordinator—E,F,G,607-698
Display director—E,F,G,607-698
Display man—E,F,G,259,507-698,748

Display man,free lance—748
Display trimmer—E,F,G,607-698
Draper—E,617,627,657,807
Flag decorator—(748)
Floral decorator—(689)

Floral designer—(689)
Florist designer—(689)
Florist's decorator—(689)
Flower arranger—(689)
Furniture arranger—E,F,G,607-698

Interior decorator—E,F,G,607-698,748
Manager
  Display—467-469
  Display department—E,F,G,607-698
Model dresser—E,F,617,657-698

Showcase trimmer—E,F,G,607-698
Spray maker—689
Trimmer,n.s.—Window trimming service 748
Window decorator
Window-display man

Window draper
Window dresser
Window trimmer

183 Designers
Art-glass designer
Bank-note designer—339
Body stylist—219
Ceramic designer

Ceramic-mold designer
Chart writer—329,339
Cloth designer—(738)
Clothes designer—(738)
Commercial designer—(738)

Copyist—C exc. millinery
Costume designer—807
Creative designer
Designer—Any not listed above
Display artist—E,F,G,607-698

Display man—338,339
Display man—Commercial art co.897
Dress designer
Electronic-parts designer—199-209
Embroidery designer

Fabric designer—219
Fashion designer
Fixture designer
Form designer—339
Fur designer—(C)

Fur stylist—(C)
Furniture designer—(118)
Hat designer—(C)
Industrial designer—(738)
Interior designer

Jewelry designer
Kitchen designer
Machine-tool designer
Memorial designer
Millinery designer

Miniature-set designer—807
Orthopedic designer—(247)
Package designer
Pattern chart-writer—339
Patternmaker—C,339

Pottery-decoration designer—(137)
Rug designer—(309)
Set designer
Shell-craft designer—259
Sign designer

Silver designer—259
Stage-scenery designer—(807)
Stage-set designer—(807)
Stained-glass-window designer—(119)
Stylist—Exc.787

Textile designer
Tile designer—(128)
Toy designer—(259)

185 Musicians and composers
Accompanist—(807)
Band director—Exc. K,858

Band leader—(807)
Band master—(807)
Bell ringer—Exc.047-057
Bugler—(807)
Bull-fiddle player—(807)

Calliope player—(809)
Cantor—877
Cellist—(807)
Choir director—Exc. K,858
Choir leader—(877)

Choir singer—(877)
Choirmaster—(877)
Chorister—(877)
Chorus master—(807)
Church organist—877

Concert artist—(807)
Concert pianist—(807)
Concert singer—(807)
Cornetist—(807)
Director of music—Exc. K,858

Drummer—807
Free-lance musician—807
Guitar player—(807)

Harpist—(807)
Instrumentalist—(807)

Maestro—(807)
Manager
  Music—447
Minister of music—Church 877
Music adapter—(897)

Music arranger—(897)
Music composer—(897)
Music director—Exc. K,858,867
Music supervisor—Exc. K,858,867
Music writer—(897)

Musician—(807)
Opera singer—(807)
Orchestra conductor—(807)
Orchestra director—807
Orchestra leader—(807)

Orchestrator—(897)
Organist
Pianist
Piano player
Recording artist—(807)

Singer—807
Soloist—(807)
Song writer—(897)
Teacher
  Choral—Exc. K,858

Trombonist—(807)
Trumpeter—(807)
Violinist—(807)
Vocal artist—(807)
Vocalist—(807)

190 Painters and sculptors

Advertising-layout man—Mfg.exc.338.339
Air-brush artist
Animator—807
Architectural modeler—(888)

Art director
Art restorer—(897)
Art-statue maker
Art supervisor—897
Art worker—(897)

Artist—(897)
Autographer—Sheet music 339
Ben-day artist—338,339
Card painter—339
Cartoonist—(897)

Catalogue illustrator
Ceramic artist
China decorator
China painter
Clay modeler—Any not listed above

Color adviser—807
Color artist—(897)
Colorer—339,897
Colorist—798,897
Commercial artist—(897)

Crayon painter—(897)
Decorator—119
Delineator
Director—Art gallery 869
Engrosser

Etcher—897
Fashion artist
Fashion illustrator
Free-lance artist—897
Free-lance commercial artist—897

Fresco artist
Glass artist—(119)
Graphic artist
Hand painter—307-318,349
Histological illustrator

Ice sculptor
Illustrator—(897)
Landscape painter—(897)
Layout and paste-up—339
Layout artist—E,727,897

Layout man—727
Letterer—897
Manager
  N.s.—Art gallery 869
Map colorer—339

Medical artist
Medical illustrator
Miniature-set builder—807
Model maker—137,888,897
Model-set artist—807

Modeler—138,897
Mural painter—(897)
Music autographer—339
Newspaper illustrator—(338)
Oil painter—(897)

Owner—Art studio 897
Painter—Neckties C
Painter—Photograph studio 748
Painter—Statuary 138
Painter, hand—307-318,349

Paintings restorer—(897)
Penman—809
Photo colorer
Photograph retoucher—798
Photograph tinter

190 Painters and sculptors

Picture copyist—(897)
Picture painter—(897)
Portrait painter—(897)
Reproduction artist
Scene painter

Scenic artist
Scientific artist
Scientific illustrator
Sculptor—(897)
Show-card letterer—(748)

Show-card writer—(748)
Sign artist—(748)
Sign writer,hand
Sketch maker—(897)
Sketcher—(897)

Stained-glass artist—(119)
Stained-glass painter—(119)
Statue maker—897
Tattoo artist—798
Tattooer—798

Tinter—748,798
Visualizer

191 Photographers

Aerial photographer—(798)
Biological photographer

Camera girl
Cameraman—Exc.447
Cinematographer—807 Exc. Theater
Color photographer—(798)
Commercial photographer—(798)

Manager
  N.s.—Photograph gallery 798
Marine photographer
Medical photographer—(848)
Motion-picture cameraman—(807)

Motion-picture photographer—(807)
Movie-shot cameraman
News photographer—(338)
News-reel cameraman
Operator

  With class of worker exc.
    Own—Photograph studio 798
Owner—Photograph studio 798
Photo-finish man—809
Photograph maker
Photographer—(798)

Street photographer—798

193 Radio and television announcers

Announcer—447
Broadcaster—447

Commercial announcer—447

Newscaster—447
Radio announcer—(447)
Sports announcer—Exc.447
Television announcer—(447)

194 Writers, artists, and entertainers, n.e.c.

Acrobat—(809)
Aerialist—(809)
Animal trainer
Astrologer—(809)
Bareback rider—(809)

Baton twirler—(807)
Censor
Circus performer—809
Circus rider—809
Clairvoyant—809

Clown—(809)
Continuity director—447
Contortionist—(809)
Cowboy—809
Craniologist

Crossword-puzzle maker—339
Director—807
Director of research—807
Disc jockey—447
Dog handler—(809)

Dog trainer—(809)
Elephant tamer—Circus 809
Entertainer—(807)
Equestrian—(809)
Equestrienne—(809)

Fortune teller—(809)
Freak—(809)
Graphologist—(809)
Gymnast—Exc. 798
Horse trainer—809

Horseman—809
Hypnotist—(807)
Interpreter—(L)
Juggler—(807)
Language translator

Lecturer—(897)
Linguist—(897)
Lion trainer
Magician—(809)
Marionette man—(807)

Master of ceremonies—(807)
Medium—(809)
Mental telepathist—(809)
Mesmerist—(807)
Metaphysician

Metaphysicist
Mind reader—(809)
Motion-picture narrator—(807)
Narrator
Numerologist—(809)

Orator—(897)
Organ grinder—(809)
Outrider—Race track 809
Palmist—(809)

194 Writers, artists, and entertainers, n.e.c.

Pattern illustrator
Performer—(809)
Phrenologist—(809)
Prestidigitator—(807)
Professional caster—Sport fishing 809

Professional entertainer—(807)
Psychic reader—(809)
Puppet master—(807)
Puppeteer—(807)
Radio artist—(447)

Radio performer—(447)
Research director—807
Ringmaster—809
Rodeo rider—809
Rope walker—(809)

Secret-code expert—L
Seeing-eye-dog trainer
Show-dog trainer—(809)
Show girl—(807)
Showman—(807)

Snake charmer—(809)
Specifications writer
Spiritualist—(809)
Story teller—(807)
Stunt man—(807)

Teacher
  Seeing-eye dog
Technical director—807
Technical illustrator
Technical writer

Translator—(748)
Trapeze performer—(809)
Trick rodeo rider—809
Tumbler—809
Variety man—807

Variety performer—(807)

Ventriloquist—(807)
Wire walker—(809)

APPENDIX B: NUMBER OF ARTISTS: 1950 THROUGH 1985

Appendix B contains detailed charts and tables that show how we adjusted the occupation data from 1950 through 1985. The adjustment process started with "Crosswalks" developed by the Bureau of the Census. We used the "crosswalk" information to prepare charts that diagram the changes that occurred in occupational definitions from one census to the next. We then transferred the occupation adjustment factors from the charts to tables for each year, and added other types of adjustments appropriate to each census. The result is Table B-1, a summary of the number of artists in each occupation in 1950, 1960, 1970, 1980, and 1985.

Our goal was to adjust all years to match the occupational classification system used in the 1980 Census. There are two exceptions: Actors & Directors is a 1980 category that we treated as two separate groups, "Actors" and "Directors". 1980's "Designers" are also treated as two groups: "Designers" and "Decorators and Window Dressers". In both of these cases, the 1980 category combined two rather disparate occupation groups that had been handled separately in previous censuses.

CROSSWALKS

Different occupation coding schemes were used in each Census. After each Census, the Census Bureau has published a "crosswalk"--a technical paper that shows the relationship between the occupational classification systems used in the current and previous censuses. For this monograph, we used the following "crosswalk" publications:

> *Changes Between the 1950 and 1960 Occupation and Industry Classifications--With Detailed Adjustments of 1950 Data to the 1960 Classifications. Technical Paper No. 18.*
>
> *1970 Occupation and Industry Classification Systems in Terms of their 1960 Occupation and Industry Elements. Technical Paper No. 26.*
>
> 1970-1980 Census Comparability. Unpublished charts showing Detailed Occupation sorted by 1970 and 1980 codes.

Each "crosswalk" is based on a sample of individuals from the previous census. Each individual's occupation is coded according to the new census' occupational classification system, and the sample is used to estimate comparability in both directions. For example, what percent of 1980's "Authors" had also been "Authors" in 1970, and what percent of 1970's "Authors" were still classified as "Authors" in 1980?

The samples used for the "crosswalks" are comparatively small and subject to sampling error. For the 1950-60 comparison, the sample included 56,000 employed persons, about one in 1,000. The 1960-70 sample contained 100,000 cases, or about one in 700. For 1970-80, 125,000 people were in the sample, about one in 800.

Each "crosswalk" comparison is designed for adjustment between two specific censuses. The comparisons can only provide estimates, and these estimates become more questionable when one attempts to trace detailed occupations through four censuses as we have done. It is necessary to make many assumptions, such as the assumption that an occupation group will grow at the same rate during one decade as it had grown during the previous decade.

CHARTS

To clarify the flow of persons in and out of each artist occupation, we developed a set of charts that illustrate the changes in the artist occupations over time. Our goal was to replicate the 1980 occupation classification scheme as closely as possible.

In the simplest cases, there was no change in definition. Because this is the case for Authors, the chart simply shows that 100% moved in and out of the Authors category each year.

Next in simplicity are those occupations which simply "lost" people. For example, the category Dancers and Dancing Teachers was changed to Dancers in 1970, and 87.5% of 1960's male Dancers flowed into the category Teachers, not elsewhere classified. To define all Dancers in terms of 1980's scheme, we counted only 12.5% of male Dancers in 1950 and 1960.

Another type of shift occurs in those occupations which acquire additional persons. An example of this occurs where only ninety-three percent of 1980's male Art, Drama, and Music Teachers would have been similarly classified in 1970. To calculate a 1970 number that reflects this change, we inflated the 1970 number to 108% by dividing 100% by 93%. The 100% is the proportion of 1970's male Art, Drama and Music Teachers who were classified the same way in 1980.

Some occupations lost people but also picked up new people who had previously been categorized elsewhere. A simple example is male Photographers. Ninety percent of 1970's male Photographers remained Photographers under the 1980 scheme. Ninety-four percent of 1980's male Photographers had been Photographers under the 1970 scheme. Our 1970 "adjustment factor" is therefore Ninety-six percent, or ninety percent divided by ninety-four percent.

This is the approach used for most occupations. In a few cases, the changes were so major that we modified our approach to achieve a more reasonable adjustment factor.

Actors and Directors

The 1980 category "Actors and Directors" is very different from the "Actors" category used in the three previous censuses. For the most part, the Directors had previously been a small proportion of the category "Managers and Administrators, not elsewhere classified".

To get a 1980 number of male Actors, we used an adjustment factor of twenty-two percent. This consists of the nineteen percent of 1980's male Actors and Directors who had been Actors in 1970 plus three percent, a proportion of those who had been Writers, Artists, and Entertainers, n.e.c. in 1970. We chose this three percent figure after reviewing the individual job titles that had been reclassified. Our judgment was that about twenty-five percent of the reclassified Writers, Artists, and Entertainers belonged in the Actors group, and the other seventy-five percent belonged in the Directors Group (25% times 12% equals 3%).

The 1970 number for male Actors starts with eighty-six percent, the proportion of 1970's male Actors who were classified as Actors in 1980. We then divided this number by eighty-six percent (this is purely coincidental), assuming that the 1970 Actors represented eighty-six percent of the true total that should include some Writers, Artists, and Entertainers, n.e.c. (19% divided by 22% equals 86%). The end result is an adjustment factor of 100% (86% divided by 86% equals 100%).

The same approach was used to develop adjustment factors for female Actors. In this case, we estimated that forty percent of the reclassified 1970 Writers, Artists, and Entertainers were Actors, and the other sixty percent were Directors (40% times 5% equals 2%). This results in an adjustment factor of fifty-eight percent when it is added to the fifty-six percent who came from the 1970 Actors category. Then, the 1970 adjustment factor is 103%: 100% of the 1970 Actors became Actors in 1980; this is then divided by ninety-seven percent (56% divided by 58%), assuming that Actors accounted for ninety-seven percent of the true total that also included some Writers, Artists, and Entertainers.

For Directors, the 1980 figure is simply the rest of the "Actors and Directors" who were not "Actors": seventy-eight percent of the males and forty-two percent of the females. The 1970 adjustment factors are based on a combination of inflows from the Managers and Administrators, n.e.c. and

Writers, Artists, and Entertainers, n.e.c. Although the Directors, classified as Managers and Administrators, n.e.c. in 1970, were sixty-nine percent of the 1980 male Actors and Directors category, they were less than half a percent of the 1970 male Managers and Administrators category, and about one percent of females. As mentioned above, we estimated Directors as seventy-five percent of males and sixty percent of females who were reclassified as Actors and Directors from the Writers, Artists, and Entertainers category. So, male Directors for 1970 consist of .408% of Managers and Administrators plus 3.75% of Writers, Artists, and Entertainers (5% times 75% equals 3.75%). Female Directors consist of one percent of Managers and Administrators, n.e.c., plus 1.8% of Writers, Artists, and Entertainers, n.e.c. (.3% times 60% equals 1.8%).

For 1950 and 1960, the adjustment factors follow our standard procedures for Actors. We did not attempt to estimate Directors for 1950 and 1960.

Announcers

This follows our standard procedures except that we made no attempt to develop adjustment factors for the Professional, Technical, and Kindred, n.e.c. category which included Announcers in 1950 and 1960. So, we used a number for 1950 that had been adjusted to the 1960 scheme by the Census Bureau in the 1950-60 Crosswalk.

Designers and Decorators & Window Dressers

In 1980, the Designers category was expanded to include a large group of persons previously categorized as Decorators and Window Dressers. We chose to retain them as two separate categories.

For 1980, Designers simply represent the share of Designers that remain after taking out the proportion who had been Decorators and Window Dressers in 1970 (24% of males and 53% of females).

The 1970 adjustment factor for male Designers is 115%. This assumes that the 1970 male Designers represented eighty-seven percent of the total that should also include some Managers and Sales Clerks who flowed into this category in 1980 (100% divided by 87% equals 115%. 87% equals 55% divided by 63%: 55% Designers plus 5% Managers plus 3% Sales Clerks). To this we added twenty-two percent of the Painters, the proportion who flowed into the Designers category. We used the direct proportion of Painters, rather than further inflating the Designers number, because they made a fairly substantial contribution and they are another artist occupation.

The 1970 adjustment factor for female Designers is 121%. This assumes that the 1970 female Designers represented seventy-seven percent of the total that should also include some Managers and Sales Clerks who flowed into this category in 1980 (93% divided by 77% equals 121%. 77% equals 33% divided by 43%: 33% Designers plus 9% Managers plus 1% Sales Clerks). To this we added six percent of the Painters, the proportion who flowed into the Designers category.

For 1950 and 1960, we followed our usual procedures.

The Decorators and Window Dressers were a separate category in 1950, 1960, and 1970. In 1980, they were a proportion of Designers and our adjustment factors are directly out of the crosswalks. We used the same proportion to adjust the 1985 data. This assumes that the two components, Designers and Decorators, grew at the same rate and continued to represent the same proportions of the total in 1985 as in 1980.

Artists, Performers, and Related Workers, n.e.c.

The adjustment factors for male Artists, Performers, and Related Workers, n.e.c. follow our usual procedures except that we directly included 1.5 % of Professional, Technical, and Kindred Workers, n.e.c. in 1950 and 1960 because they made a substantial contribution to the 1970 total.

For females, some additional differences occurred. The 1970 number is simply based on the two separate components of Writers, Artists, and Entertainers, n.e.c. and Painters & Sculptors. For 1960, there are further adjustments. Painters are adjusted for the changes they experienced. Entertainers, n.e.c. are adjusted to 98% to include the Managers who flowed into the category in 1970. Entertainers represented 89% of the total of Entertainers and Managers who flowed into the 1970 Writers, Artists, and Entertainers category. (98% equals 87% divided by 89%; 89% equals 33% divided by 39%; 39% equals 33% Entertainers plus 4% Managers). To all this is added eight percent of Professional, Technical, and Kindred Workers, n.e.c. because they make up the largest component of the new Writers, Artists, and Entertainers category.

The 1950 calculation is the same as 1960.

Professional Specialty Occupations

Under the occupational classification schemes used in 1950, 1960, and 1970, there were no changes in the broad category "Professional, Technical, and Kindred Workers, n.e.c" In 1980, however, the category was divided and the new "Professional Specialty Occupations" excluded technical occupations and a few that were better classified as managerial occupations. To make our 1950, 1960, and 1970 numbers compatible with this new category, we estimated a percentage based on the adjustments made by the Census Bureau in their publication *Detailed Occupation of the Experienced Civilian Labor Force by Sex for the United States and Regions: 1980 and 1970.* We then tested this number by adding and subtracting the specific occupations that were shifted. For both males and females, both estimates were very close so we used the percentage that most closely approximates the Census Bureau's number. For 1950 and 1960, the numbers reflect other slight changes that were made in those years.

ADJUSTMENT TABLES

Using the adjustment factors illustrated on the charts, we developed tables for each year that show exactly how the numbers were adjusted. In addition to the "occupation adjustment" discussed above, other adjustments were necessary to make the numbers comparable over thirty-five years.

In 1950 and 1960, fourteen- and fifteen-year-olds were included in the Labor Force. We subtracted them to conform with the Labor Force definition in effect in 1970, 1980, and 1985.

Those persons who did not report their occupations were handled differently in each census. In 1980, these persons were allocated to detailed occupation categories, so the numbers required no adjustment. In 1970, they were allocated to broad categories such as Professional, Technical, and Kindred Workers, n.e.c. To make 1970 numbers compatible with 1980 numbers, all occupations in the Professional, Technical, and Kindred group must be multiplied by 1.0492. In 1950 and 1960, the "not reported" persons were not allocated so we adjusted our numbers based on the total number of non-respondents in the Labor Force: about two percent in 1950 and about 4 percent in 1960. These percentages are "rounded down" because Professionals tend to have lower non-response rates than other groups.

SOURCES

The 1950 data are from *1950 Census of Population, Volume IV, Special Reports, Chapter B, Occupational Characteristics.* They are based on a 3 1/3 percent sample. In a few cases, an adjustment used a percentage of Professional, Technical, and Kindred Workers, n.e.c. Since we did not do our own adjustment of this non-artist occupation, we used a 1950 number adjusted to the 1960 scheme, taken from the 1950-1960 crosswalk publication cited above.

The 1960 data are from *1960 Census of Population, Volume II, Subject Reports, PC(2)-7A, Occupational Characteristics.* These are based on a five percent sample.

Most of the 1970 numbers are from *1970 Census of Population, Subject Report PC(2)-7A, Occupational Characteristics.* They are based on a five percent sample. The one exception is that the total Experienced Civilian Labor Force numbers are from *1970 Census of Population, Detailed Characteristics* and are based on a twenty percent sample.

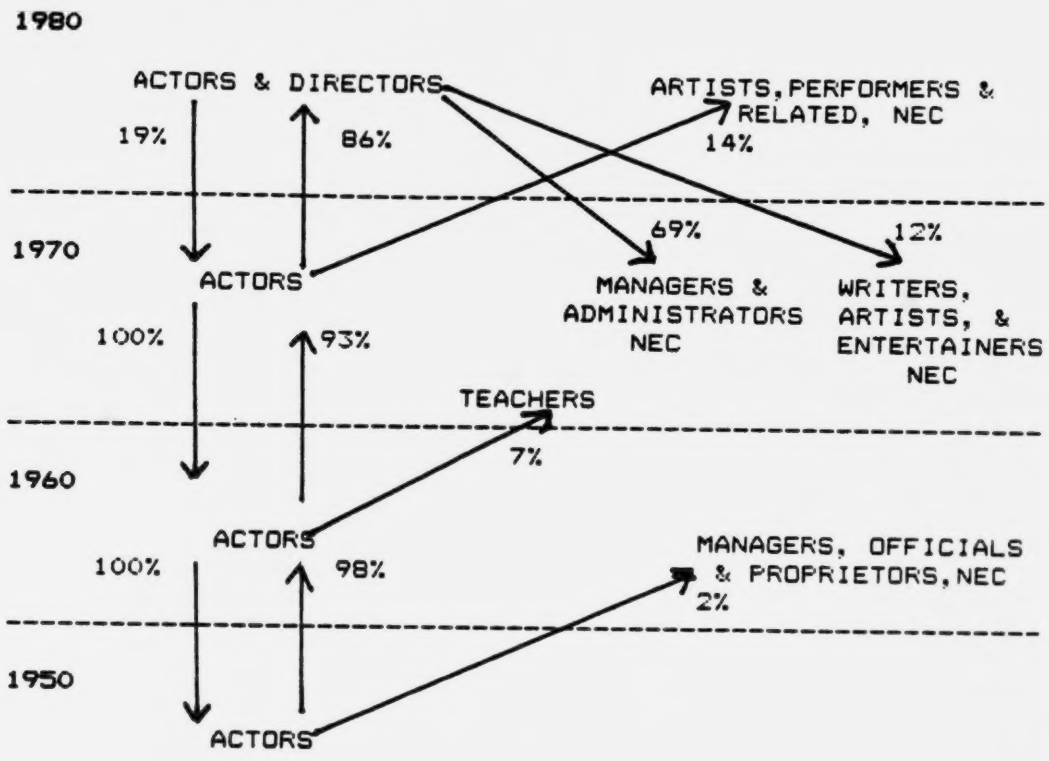
The 1980 numbers are from the *1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics.*

The 1985 numbers are from the March 1985 Current Population Survey computer tape.

le B-1. Experienced Civilian Labor Force, by Detailed Artist Occupation, 1950 through 1985.

		1950	1960	1970	1980	1985
Civilian Labor Force						
	Total	58,118,310	67,377,949	79,801,605	104,057,985	114,104,280
	Male	41,743,290	45,270,084	49,454,750	59,753,512	63,365,022
	Female	16,375,020	22,107,865	30,346,855	44,304,473	50,739,258
Professionals						
	Total	3,676,108	5,542,715	8,821,336	12,275,140	13,938,352
	Male	2,026,552	3,163,787	4,894,575	6,247,708	7,008,614
	Female	1,649,556	2,378,928	3,926,761	6,027,432	6,929,738
Actors						
	Total	14,297	11,313	15,022	23,107	29,513
	Male	9,276	7,743	8,617	9,691	11,909
	Female	5,021	3,570	6,405	13,416	17,604
Directors						
	Total	0	0	19,856	44,073	54,972
	Male	NA	NA	15,186	34,358	42,224
	Female	NA	NA	4,670	9,715	12,748
Announcers						
	Total	4,746	17,463	23,393	46,986	49,547
	Male	4,017	15,420	21,900	38,392	42,703
	Female	729	2,043	1,493	8,594	6,844
Architects						
	Total	25,379	34,681	52,971	107,693	128,811
	male	24,461	33,975	50,733	98,743	115,395
	Female	918	706	2,238	8,950	13,416
Art,Drama,Music Teachers						
	Total	12,922	15,054	34,959	28,385	32,591
	Male	7,014	7,792	22,654	14,718	25,495
	Female	5,908	7,262	12,305	13,667	7,096
Authors						
	Total	16,163	29,414	27,283	45,748	54,096
	Male	10,255	21,186	18,958	25,409	17,247
	Female	5,908	8,228	8,325	20,339	36,849
Dancers						
	Total	3,253	4,422	7,265	13,194	15,000
	Male	585	575	1,334	3,350	589
	Female	2,668	3,847	5,931	9,844	14,411
Designers						
	Total	48,577	103,195	155,401	208,221	292,516
	Male	32,708	84,171	118,529	128,899	163,282
	Female	15,869	19,024	36,872	79,322	129,234
Decorators & Window Dressers						
	Total	44,816	55,626	77,645	130,153	197,296
	Male	30,612	30,015	32,228	40,705	51,563
	Female	14,204	25,611	45,417	89,448	145,733
Musicians & Composers						
	Total	67,355	79,616	101,287	140,556	173,829
	Male	44,601	48,722	66,810	99,065	134,612
	Female	22,754	30,894	34,477	41,491	39,217
Painters et al						
	Total	52,335	68,612	89,436	153,162	185,762
	Male	35,804	47,956	54,156	79,445	84,284
	Female	16,531	20,656	35,280	73,717	101,478
Photographers						
	Total	52,071	52,368	66,833	94,762	128,519
	Male	43,347	45,888	56,935	72,496	90,813
	Female	8,724	6,480	9,898	22,266	37,706
Artists n.e.c.						
	Total	16,790	19,774	49,123	49,653	81,846
	Male	8,371	9,890	31,157	29,356	33,651
	Female	8,419	9,884	17,966	20,297	48,195

ACTORS & DIRECTORS (MALE)


1980
ACTORS & DIRECTORS
19%
86%
ARTISTS, PERFORMERS & RELATED, NEC
14%
69%
12%
1970
ACTORS
MANAGERS & ADMINISTRATORS NEC
WRITERS, ARTISTS, & ENTERTAINERS NEC
100%
93%
TEACHERS
7%
1960
ACTORS
100%
98%
MANAGERS, OFFICIALS & PROPRIETORS, NEC
2%
1950
ACTORS

Percentages to be applied to each year's data:

Actors

1950: 91% (98% X 93%)

1960: 93% (93% X 100%)

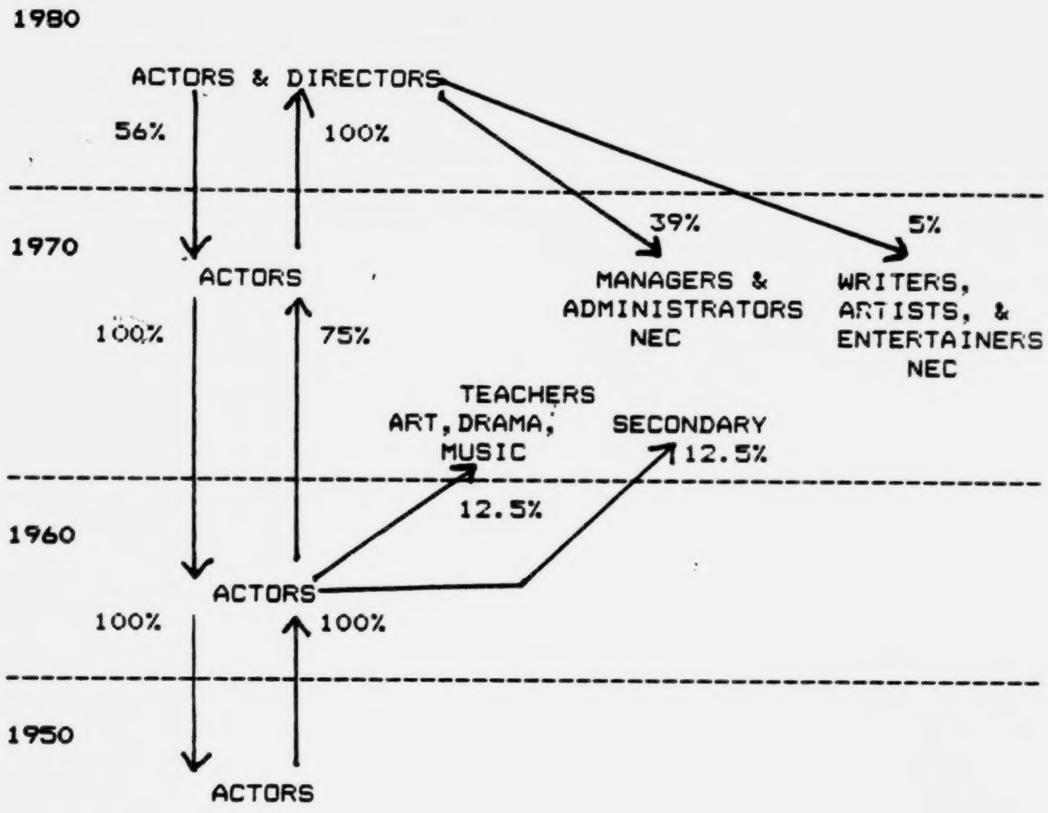
1970: 100% (86% / 86%)

1980: 22%

Directors

1970: .408% of Managers & Administrators, nec plus
3.75% of Writers, Artists, & Entertainers, nec
(5% X 75%)
1980: 78% of Actors and Directors

ACTORS & DIRECTORS (FEMALE)


1980
ACTORS & DIRECTORS
56%
100%
1970
ACTORS
39%
MANAGERS & ADMINISTRATORS NEC
5%
WRITERS, ARTISTS, & ENTERTAINERS NEC
100%
75%
TEACHERS
ART, DRAMA, MUSIC
SECONDARY
12.5%
12.5%
1960
ACTORS
100%
100%
1950
ACTORS

Percentages to be applied to each year's data:

Actors

1950: 77%

1960: 77% (75% X 103%)

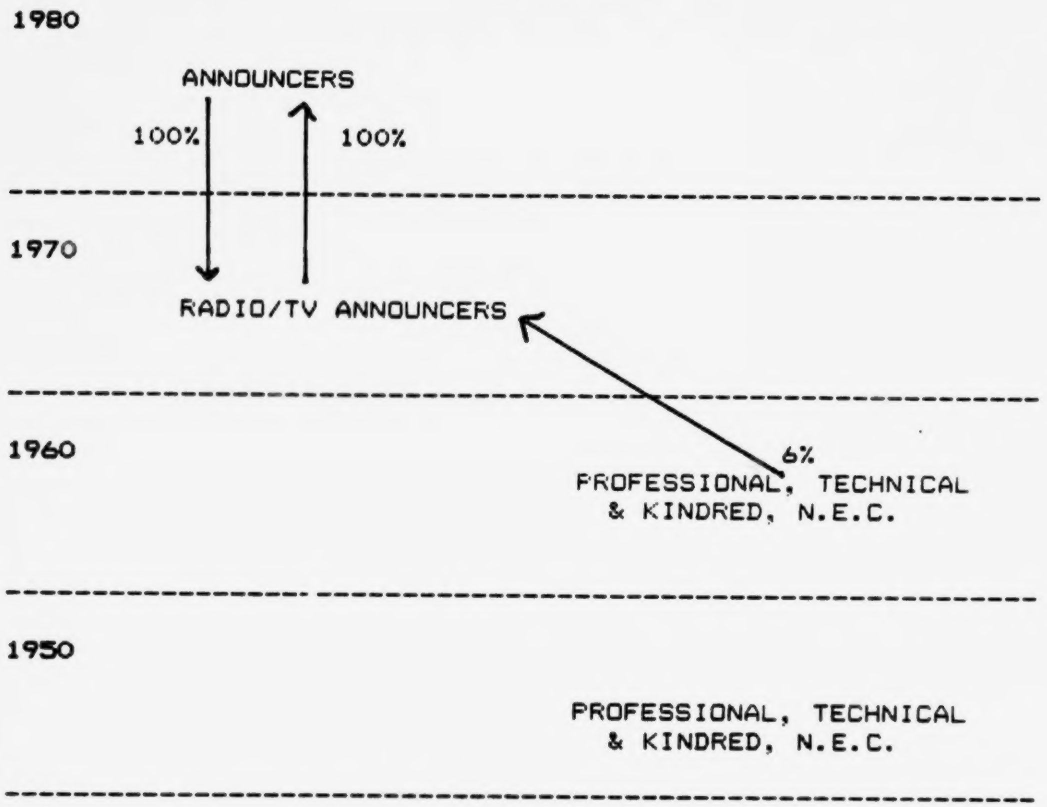
1970: 103% (100% / 97%)

1980: 58%

Directors

1970: 1% of Managers & Administrators, nec plus
1.8% of Writers, Artists, & Entertainers, nec
(0.3% X 60%)
1980: 42% of Actors and Directors

ANNOUNCERS (MALE)


1980
ANNOUNCERS
100%
100%
1970
RADIO/TV ANNOUNCERS
1960
6%
PROFESSIONAL, TECHNICAL & KINDRED, N.E.C.
1950
PROFESSIONAL, TECHNICAL & KINDRED, N.E.C.

Percentages to be applied to each year's data:

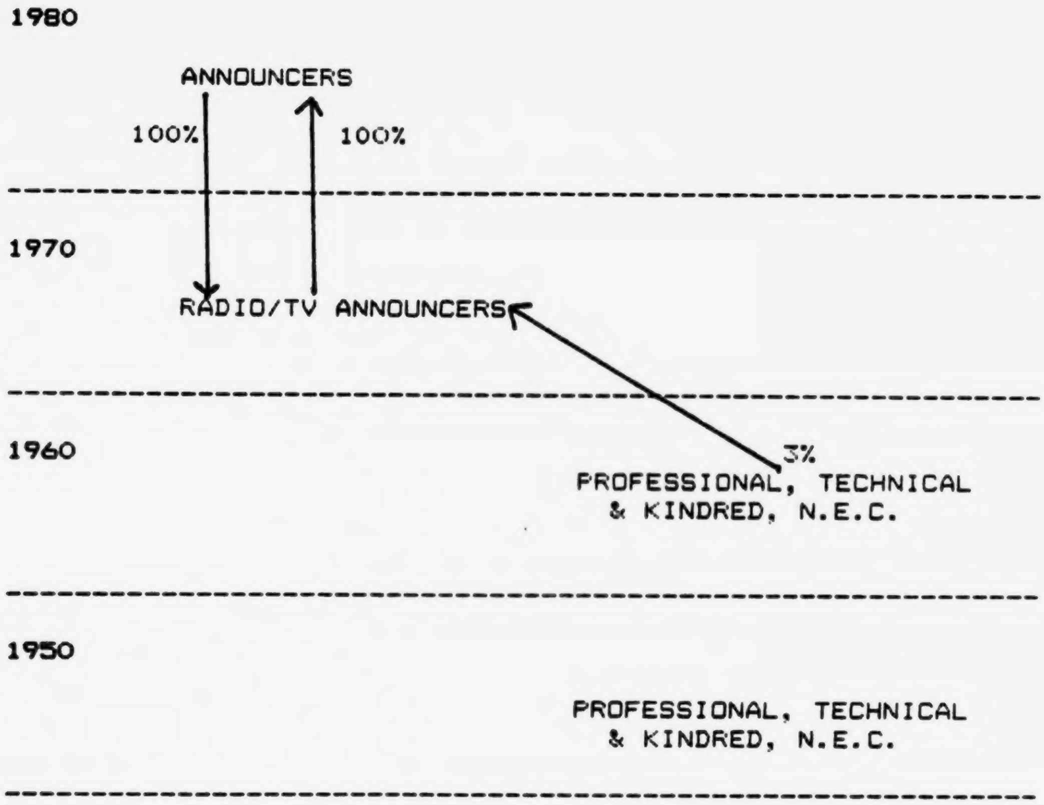
1950: 6% of PTK, nec (using Census Bureau's number that has been adjusted to 1960 scheme)

1960: 6% of PTK, nec

1970: 100%

1980: 100%

ANNOUNCERS (FEMALE)


1980
ANNOUNCERS
100%
100%
1970
RADIO/TV ANNOUNCERS
1960
3%
PROFESSIONAL, TECHNICAL & KINDRED, N.E.C.
1950
PROFESSIONAL, TECHNICAL & KINDRED, N.E.C.

Percentages to be applied to each year's data:

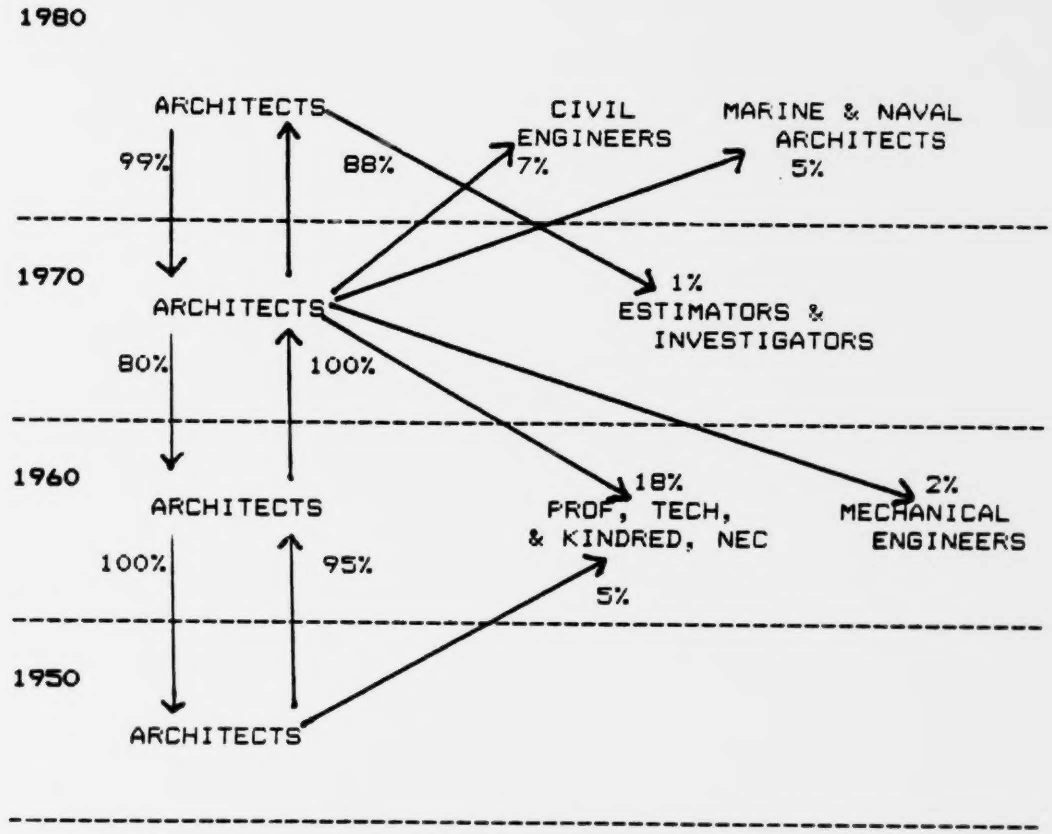
1950: 3% of PTK, nec (using Census Bureau's number that has been adjusted to 1960 scheme)

1960: 3% of PYK, nec

1970: 100%

1980: 100%

ARCHITECTS (MALE)


1980
ARCHITECTS
99%
88%
CIVIL ENGINEERS 7%
MARINE & NAVAL ARCHITECTS 5%
1970
ARCHITECTS
1% ESTIMATORS & INVESTIGATORS
80%
100%
1960
ARCHITECTS
18% PROF, TECH, & KINDRED, NEC
2% MECHANICAL ENGINEERS
100%
95%
5%
1950
ARCHITECTS

Percentages to be applied to each year's data:

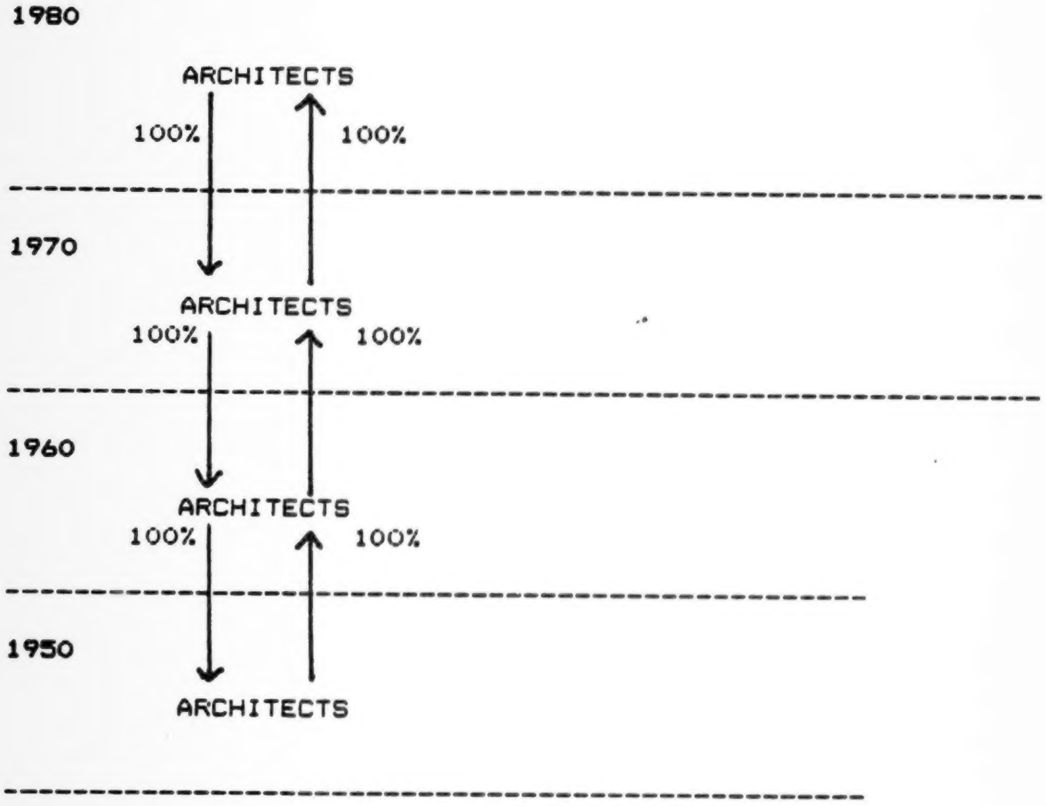
1950: 105% (95% X 110%)

1960: 110% (88% / 80%)

1970: 88%

1980: 100%

ARCHITECTS (FEMALE)


1980
ARCHITECTS
100%
100%
1970
ARCHITECTS
100%
100%
1960
ARCHITECTS
100%
100%
1950
ARCHITECTS

Percentages to be applied to each year's data:

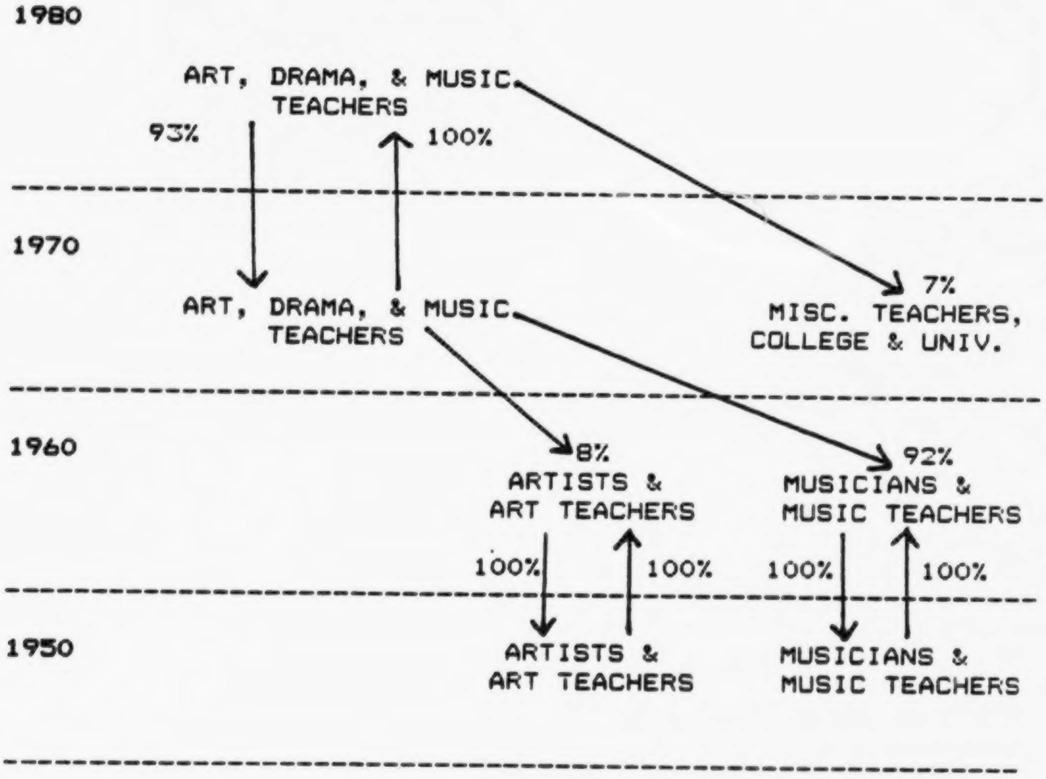
1950: 100%

1960: 100%

1970: 100%

1980: 100%

ART, DRAMA, & MUSIC TEACHERS (MALE)

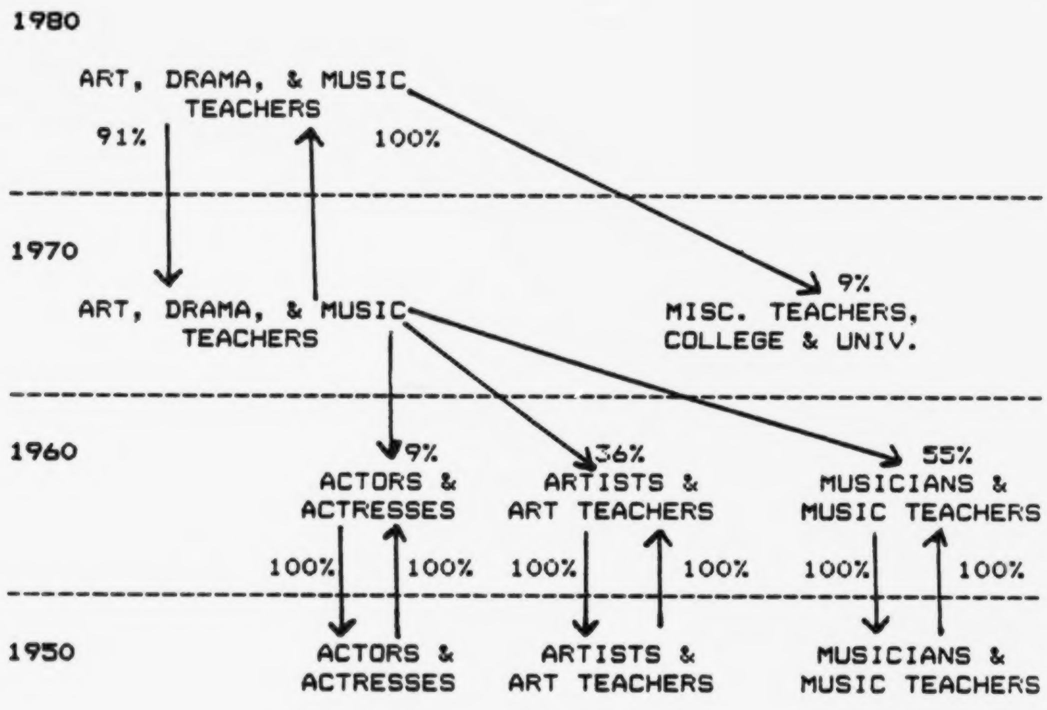

1980
ART, DRAMA, & MUSIC TEACHERS
93%
100%
1970
ART, DRAMA, & MUSIC TEACHERS
7%
MISC. TEACHERS, COLLEGE & UNIV.
1960
8%
ARTISTS & ART TEACHERS
92%
MUSICIANS & MUSIC TEACHERS
100%
100%
100%
100%
1950
ARTISTS & ART TEACHERS
MUSICIANS & MUSIC TEACHERS

Percentages to be applied to each year's data:

1950: 1% of Artists & Art Teachers plus 8% of Musicians & Music Teachers
1960: 1% of Artists & Art Teachers plus 8% of Musicians & Music Teachers
1970: 108% (100% / 93%)

1980: 100%

ART, DRAMA, & MUSIC TEACHERS (FEMALE)

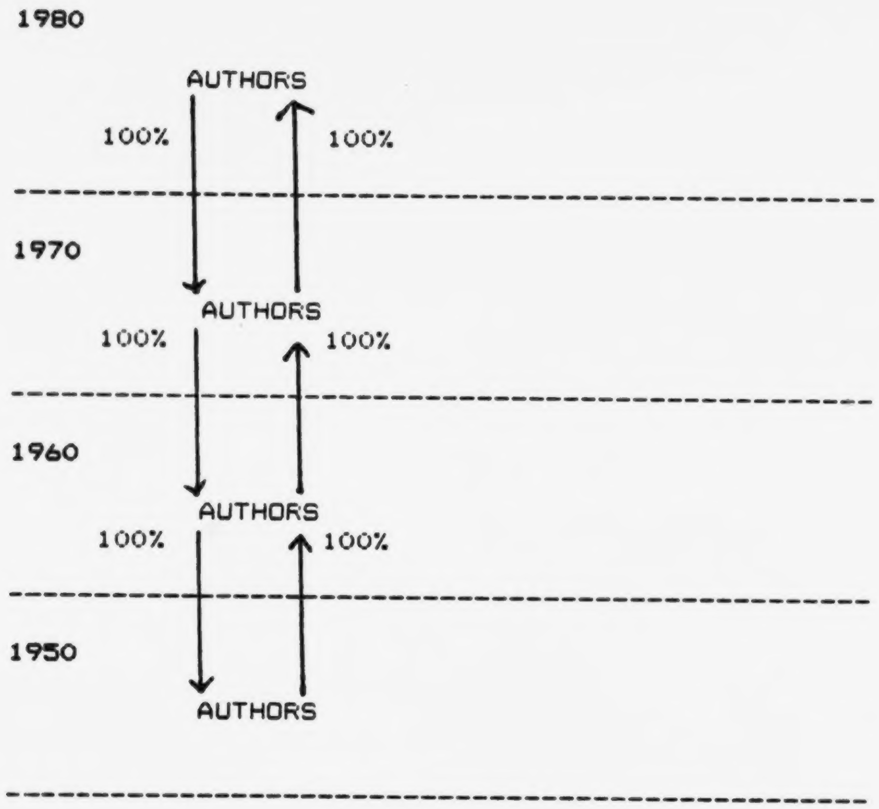

1980
ART, DRAMA, & MUSIC TEACHERS
91%
100%
1970
ART, DRAMA, & MUSIC TEACHERS
9%
MISC. TEACHERS, COLLEGE & UNIV.
1960
9%
ACTORS & ACTRESSES
36%
ARTISTS & ART TEACHERS
55%
MUSICIANS & MUSIC TEACHERS
100%
100%
100%
100%
100%
100%
1950
ACTORS & ACTRESSES
ARTISTS & ART TEACHERS
MUSICIANS & MUSIC TEACHERS

Percentages to be applied to each year's data:

1950: 7% of Artists & Art Teachers plus 12.5% of Actors and 3.5% of Musicians & Music Teachers
1960: 7% of Artists & Art Teachers plus 12.5% of Actors and 3.5% of Musicians & Music Teachers
1970: 110% (100% / 91%)

1980: 100%

AUTHORS (MALE)


1980
AUTHORS
100%
100%
1970
AUTHORS
100%
100%
1960
AUTHORS
100%
100%
1950
AUTHORS

Percentages to be applied to each year's data:

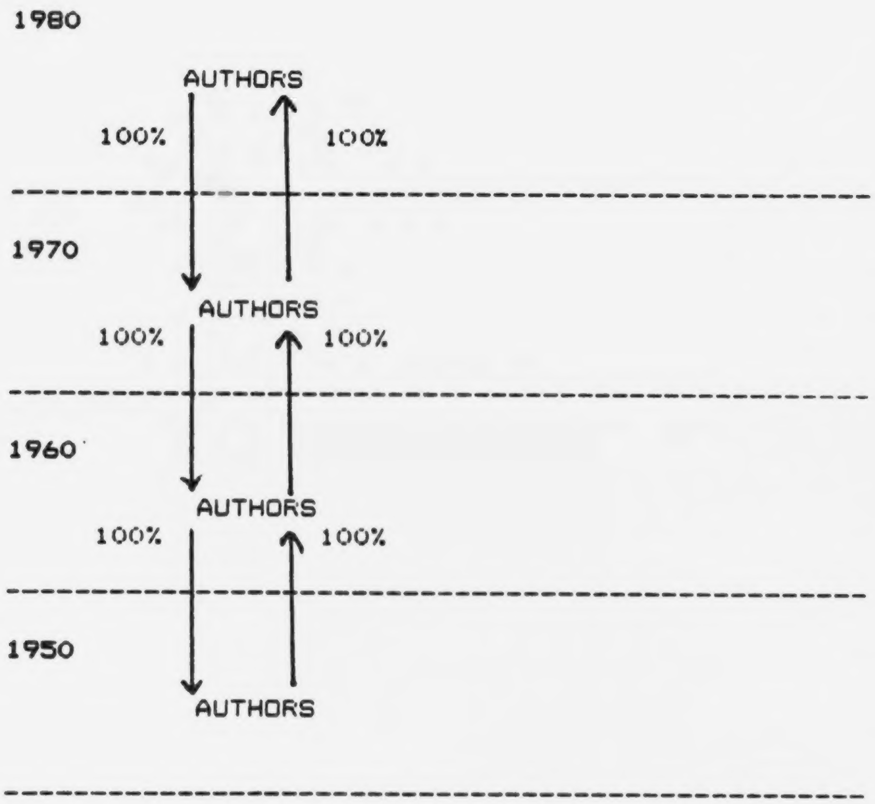
1950: 100%

1960: 100%

1970: 100%

1980: 100%

AUTHORS (FEMALE)


1980
AUTHORS
100%
100%
1970
AUTHORS
100%
100%
1960
AUTHORS
100%
100%
1950
AUTHORS

Percentages to be applied to each year's data:

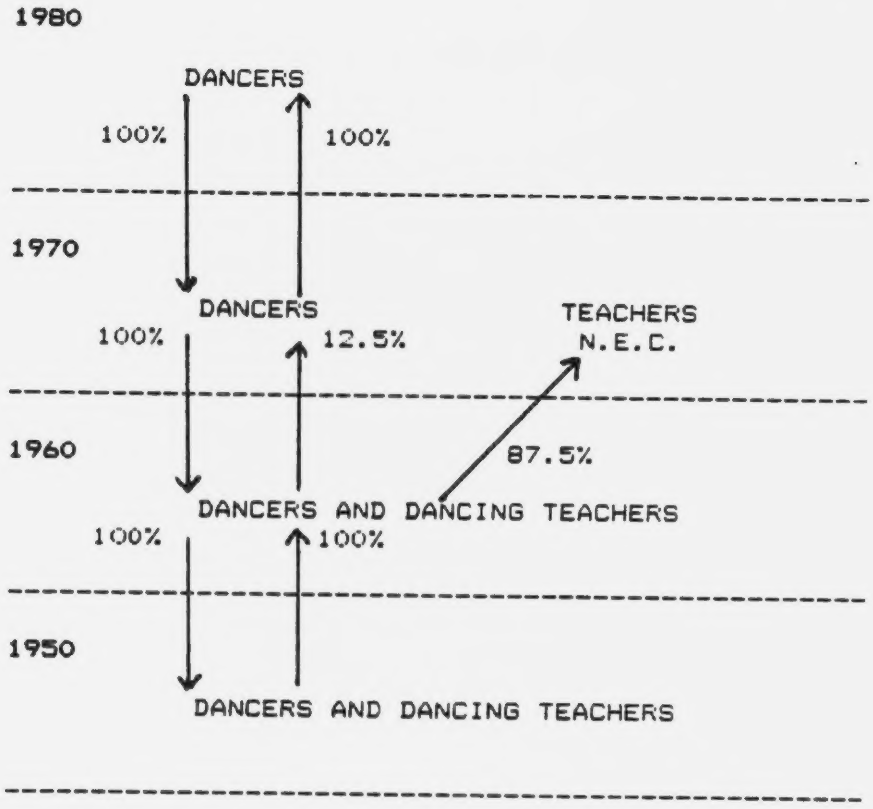
1950: 100%

1960: 100%

1970: 100%

1980: 100%

DANCERS (MALE)


1980
DANCERS
100%
100%
1970
DANCERS
100%
12.5%
TEACHERS N.E.C.
1960
87.5%
DANCERS AND DANCING TEACHERS
100%
100%
1950
DANCERS AND DANCING TEACHERS

Percentages to be applied to each year's data:

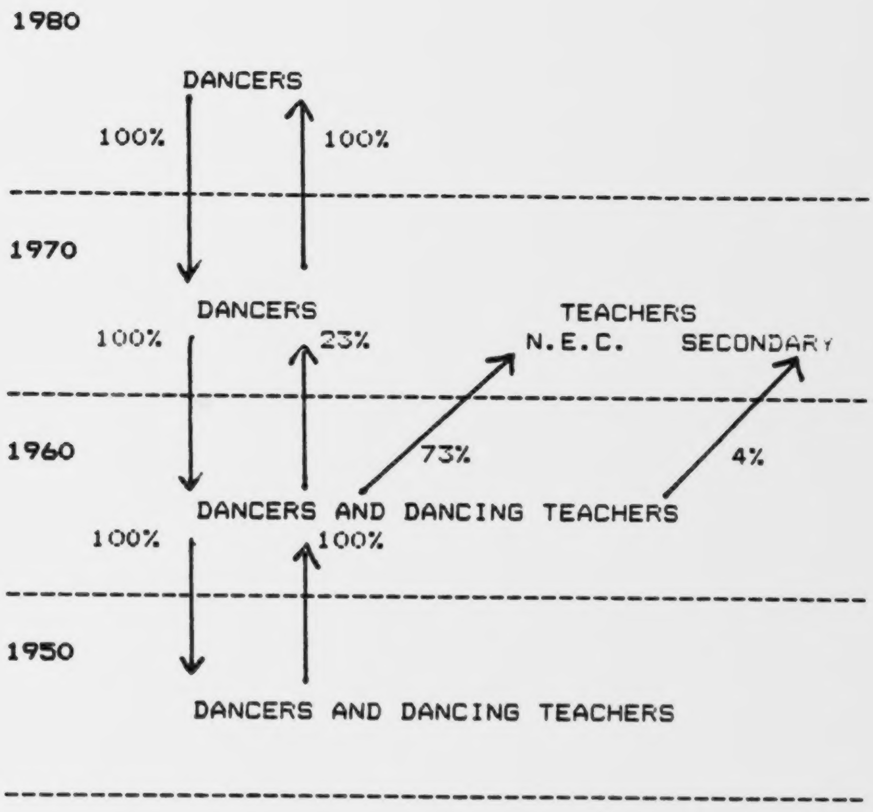
1950: 12.5%

1960: 12.5%

1970: 100%

1980: 100%

DANCERS (FEMALE)


1980
DANCERS
100%
100%
1970
DANCERS
100%
23%
TEACHERS
N.E.C.
SECONDARY
73%
4%
1960
DANCERS AND DANCING TEACHERS
100%
100%
1950
DANCERS AND DANCING TEACHERS

Percentages to be applied to each year's data:

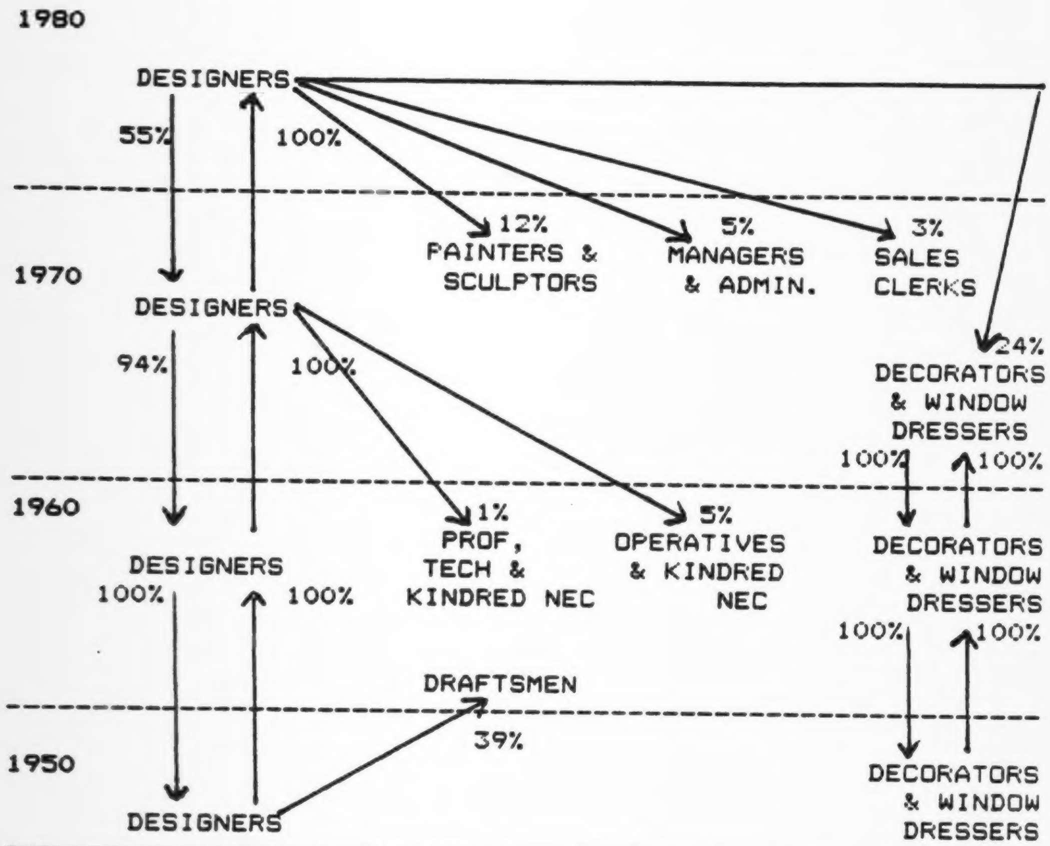
1950: 23%

1960: 23%

1970: 100%

1980: 100%

DESIGNERS (MALE)


1980
DESIGNERS
55%
100%
12% PAINTERS & SCULPTORS
5% MANAGERS & ADMIN.
3% SALES CLERKS
1970
DESIGNERS
94%
100%
24% DECORATORS & WINDOW DRESSERS
100%
100%
1960
1% PROF, TECH & KINDRED NEC
5% OPERATIVES & KINDRED NEC
DESIGNERS
100%
100%
DECORATORS & WINDOW DRESSERS
100%
100%
DRAFTSMEN
39%
1950
DESIGNERS
DECORATORS & WINDOW DRESSERS

Percentages to be applied to each year's data:

Designers

1950: 74% of Designers (61% X 122%) plus 20% of Painters

1960: 122% of Designers (115% / 94%) plus 20% of Painters (89% X 22%)

1970: 115% of Designers (100% / 87%) plus 22% of Painters

1980: 76% of Designers/Decorators

Decorators & Window Dressers

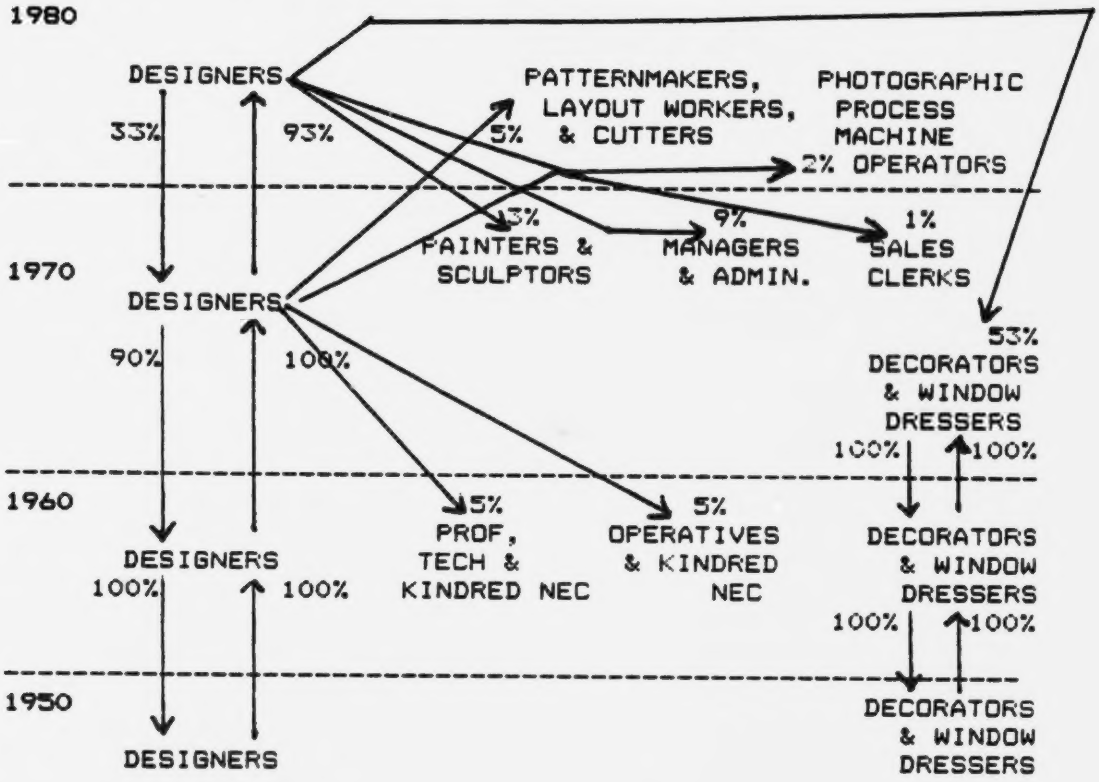
1950: 100% of Decorators & Window Dressers

1960: 100% of Decorators & Window Dressers

1970: 100% of Decorators & Window Dressers

1980: 24% of Designers/Decorators

DESIGNERS (FEMALE)


1980
DESIGNERS
33%
93%
5%
PATTERNMAKERS, LAYOUT WORKERS, & CUTTERS
PHOTOGRAPHIC PROCESS MACHINE
2% OPERATORS
3%
PAINTERS & SCULPTORS
9%
MANAGERS & ADMIN.
1%
SALES CLERKS
1970
DESIGNERS
90%
100%
53%
DECORATORS & WINDOW DRESSERS
100%
100%
1960
5%
PROF, TECH & KINDRED NEC
5%
OPERATIVES & KINDRED NEC
DESIGNERS
100%
100%
DECORATORS & WINDOW DRESSERS
100%
100%
1950
DESIGNERS
DECORATORS & WINDOW DRESSERS

Percentages to be applied to each year's data:

Designers

1950: 134% of Designers plus 4% of Painters

1960: 134% of Designers (121% / 90%) plus 4% of Painters
(64% X 6%)

1970: 121% of Designers (93% / 77%) plus 6% of Painters

1980: 47% of Designers/Decorators

Decorators & Window Dressers

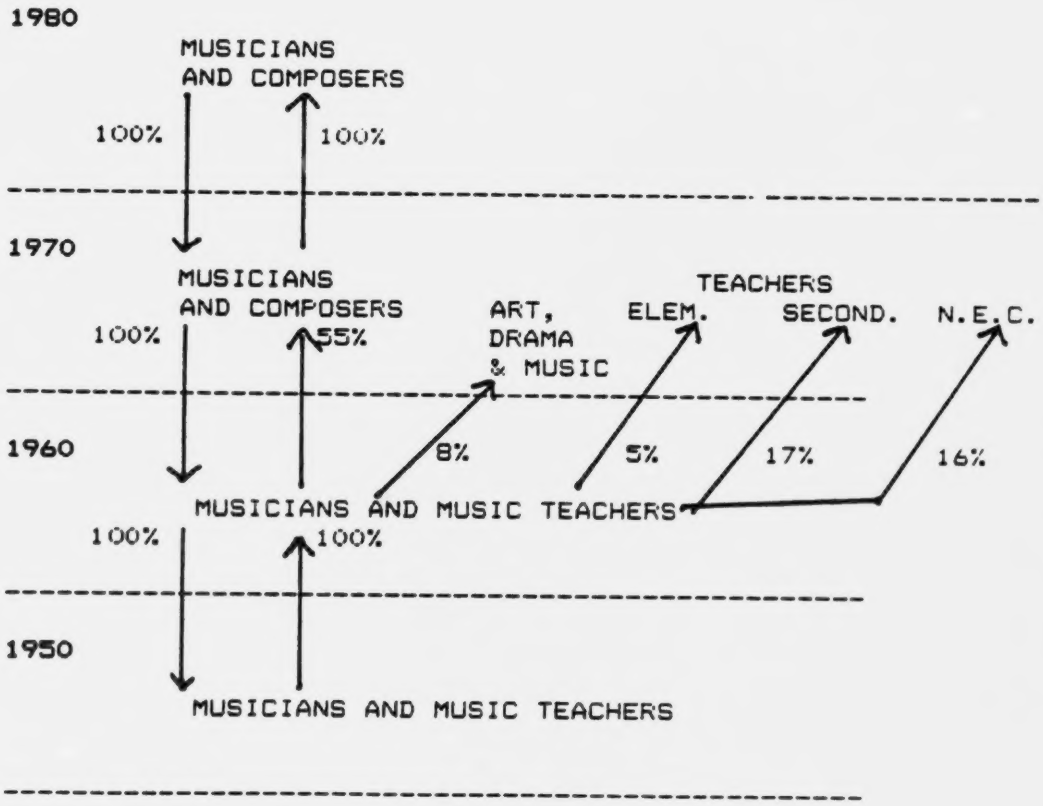
1950: 100% of Decorators & Window Dressers

1960: 100% of Decorators & Window Dressers

1970: 100% of Decorators & Window Dressers

1980: 53% of Designers/Decorators

MUSICIANS AND COMPOSERS (MALE)


1980
MUSICIANS AND COMPOSERS
100%
100%
1970
MUSICIANS AND COMPOSERS
100%
55%
ART, DRAMA & MUSIC
TEACHERS
ELEM.
SECOND.
N.E.C.
1960
8%
5%
17%
16%
MUSICIANS AND MUSIC TEACHERS
100%
100%
1950
MUSICIANS AND MUSIC TEACHERS

Percentages to be applied to each year's data:

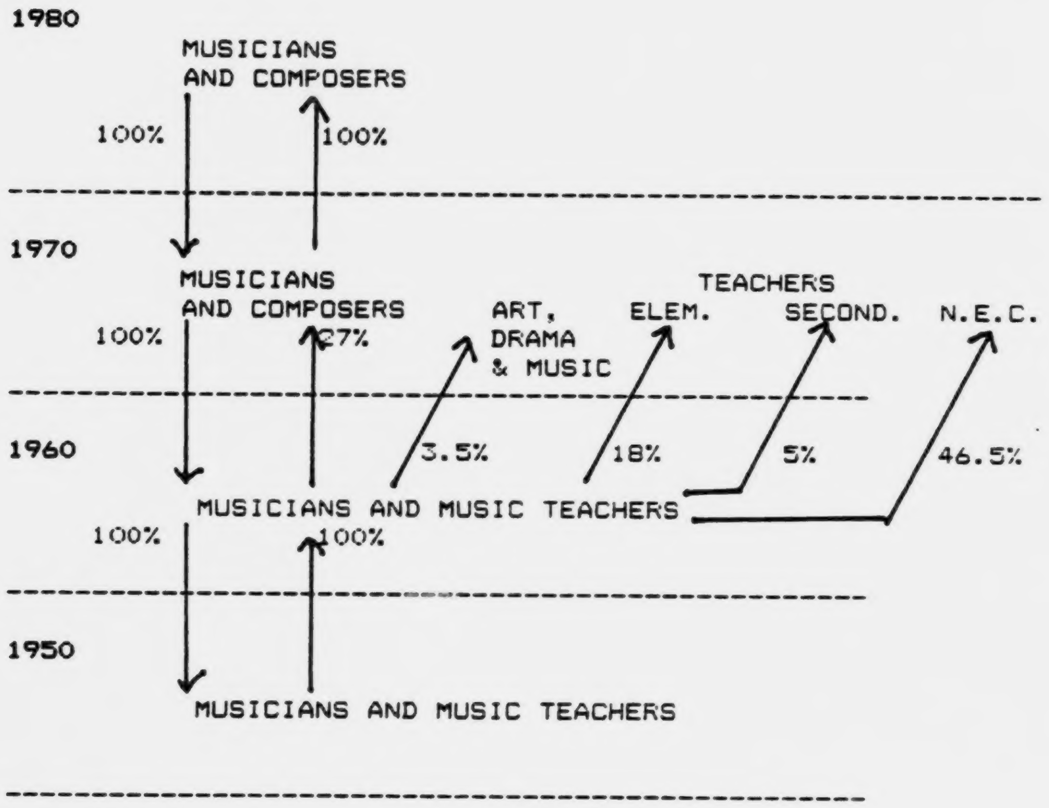
1950: 55%

1960: 55%

1970: 100%

1980: 100%

MUSICIANS AND COMPOSERS (FEMALE)


1980
MUSICIANS AND COMPOSERS
100%
100%
1970
MUSICIANS AND COMPOSERS
100%
27%
ART, DRAMA & MUSIC
TEACHERS
ELEM.
SECOND.
N.E.C.
1960
3.5%
18%
5%
46.5%
MUSICIANS AND MUSIC TEACHERS
100%
100%
1950
MUSICIANS AND MUSIC TEACHERS

Percentages to be applied to each year's data:

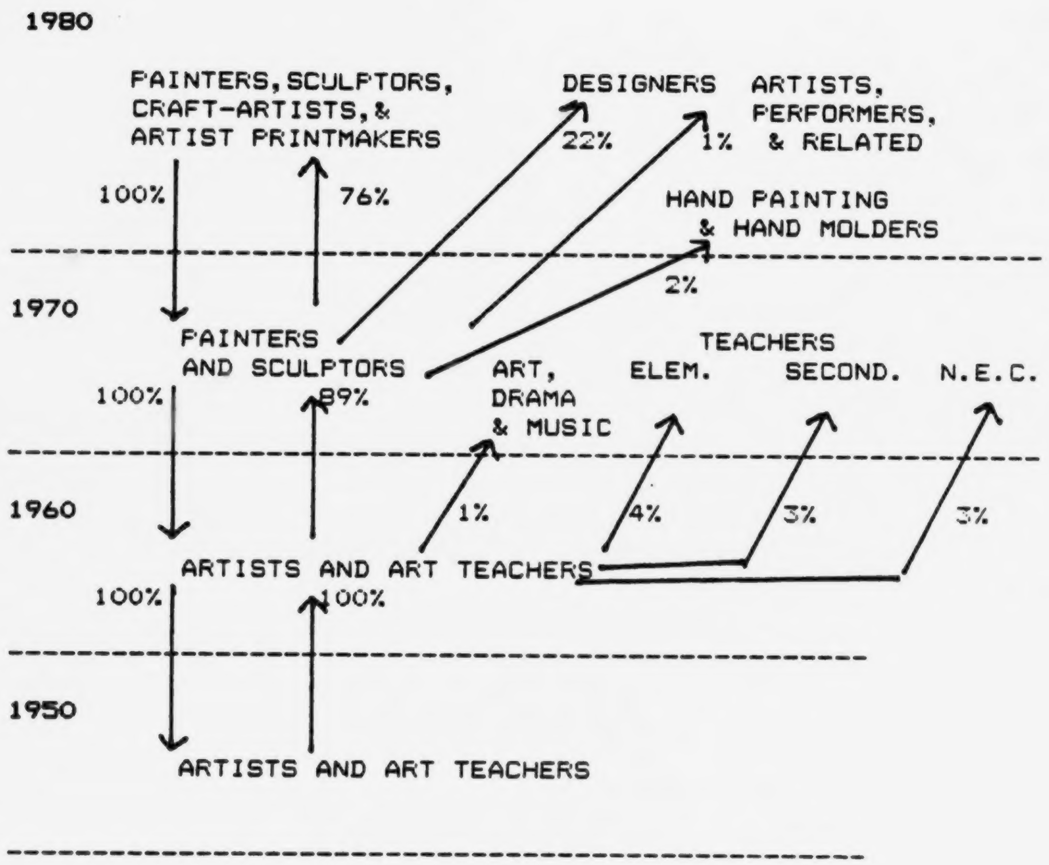
1950: 27%

1960: 27%

1970: 100%

1980: 100%

PAINTERS, SCULPTORS, CRAFT-ARTISTS, AND ARTIST PRINTMAKERS (MALE)


1980
PAINTERS, SCULPTORS, CRAFT-ARTISTS, & ARTIST PRINTMAKERS
DESIGNERS
ARTISTS, PERFORMERS, & RELATED
22%
1%
100%
76%
HAND PAINTING & HAND MOLDERS
2%
1970
PAINTERS AND SCULPTORS
TEACHERS
ART, DRAMA & MUSIC
ELEM.
SECOND.
N.E.C.
100%
89%
1960
1%
4%
3%
3%
ARTISTS AND ART TEACHERS
100%
100%
1950
ARTISTS AND ART TEACHERS

Percentages to be applied to each year's data:

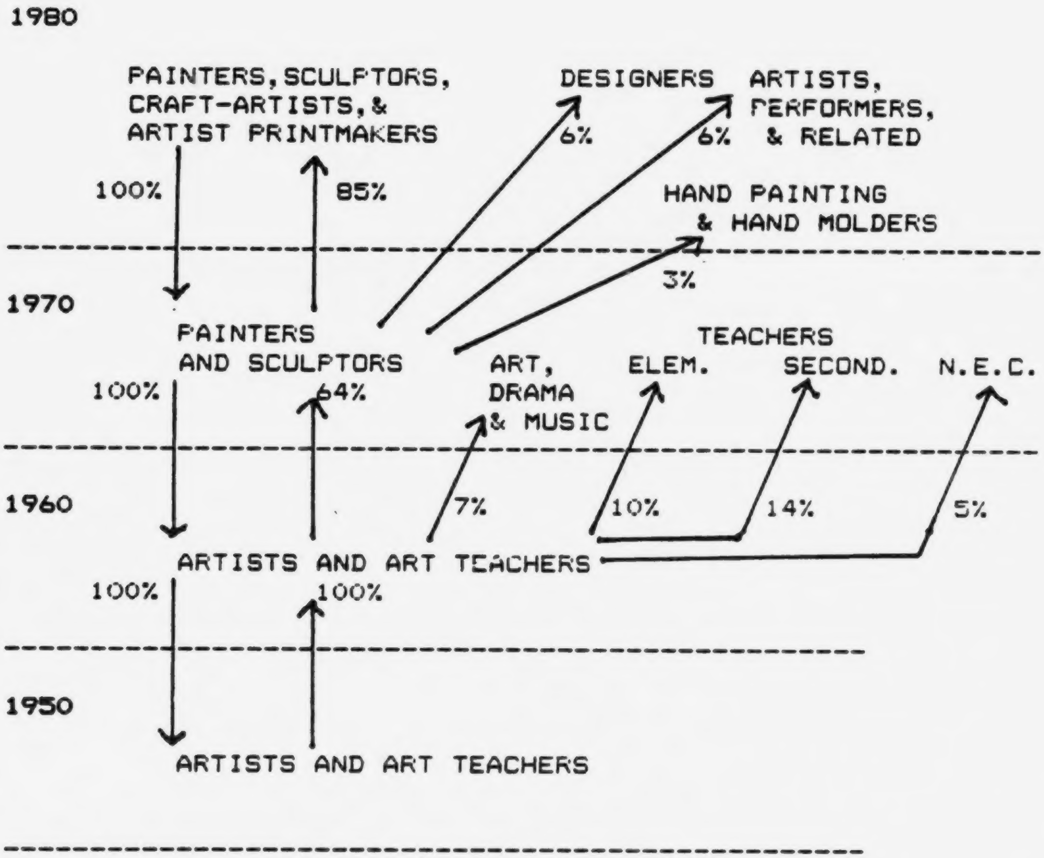
1950: 68%

1960: 68% (76% X 89%)

1970: 76%

1980: 100%

PAINTERS, SCULPTORS, CRAFT-ARTISTS, AND ARTIST PRINTMAKERS (FEMALE)


1980
PAINTERS, SCULPTORS, CRAFT-ARTISTS, & ARTIST PRINTMAKERS
DESIGNERS
ARTISTS, PERFORMERS, & RELATED
100%
85%
6%
6%
HAND PAINTING & HAND MOLDERS
3%
1970
PAINTERS AND SCULPTORS
TEACHERS
ART, DRAMA & MUSIC
ELEM.
SECOND.
N.E.C.
100%
64%
1960
7%
10%
14%
5%
ARTISTS AND ART TEACHERS
100%
100%
1950
ARTISTS AND ART TEACHERS

Percentages to be applied to each year's data:

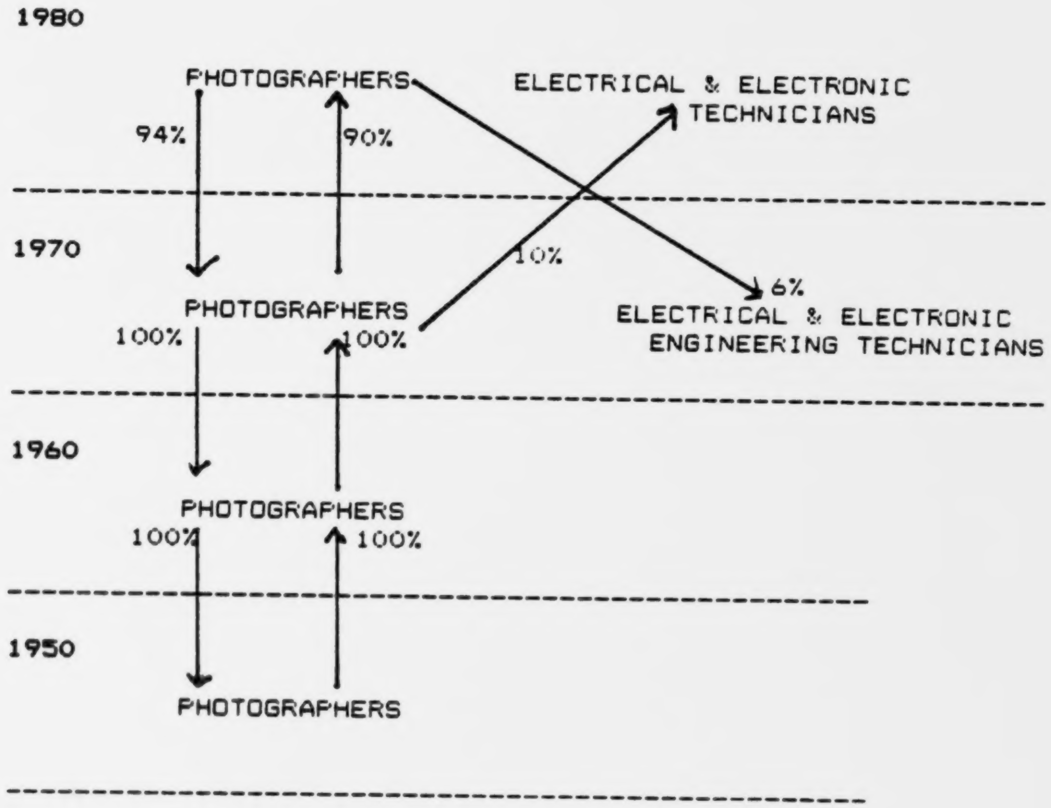
1950: 54%

1960: 54% (85% X 64%)

1970: 85%

1980: 100%

PHOTOGRAPHERS (MALE)


1980
PHOTOGRAPHERS
ELECTRICAL & ELECTRONIC TECHNICIANS
94%
90%
1970
10%
6%
PHOTOGRAPHERS
ELECTRICAL & ELECTRONIC ENGINEERING TECHNICIANS
100%
100%
1960
PHOTOGRAPHERS
100%
100%
1950
PHOTOGRAPHERS

Percentages to be applied to each year's data:

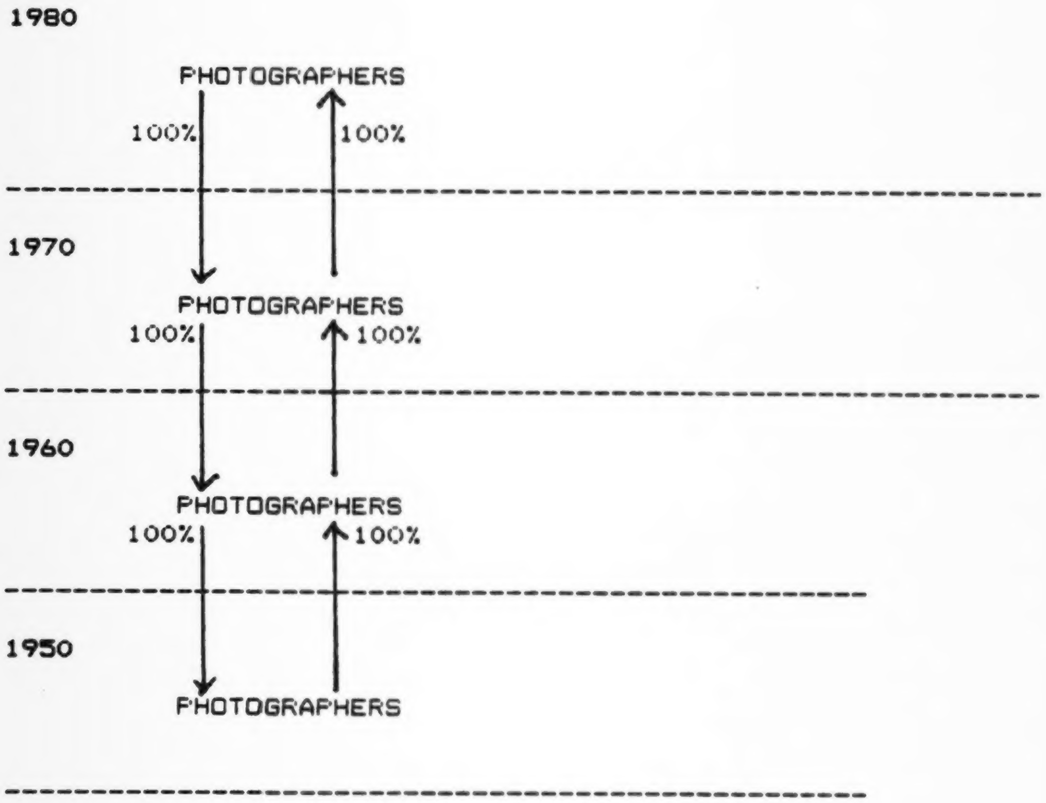
1950: 96%

1960: 96%

1970: 96% (90%/94%)

1980: 100%

PHOTOGRAPHERS (FEMALE)


1980
PHOTOGRAPHERS
100%
100%
1970
PHOTOGRAPHERS
100%
100%
1960
PHOTOGRAPHERS
100%
100%
1950
PHOTOGRAPHERS

Percentages to be applied to each year's data:

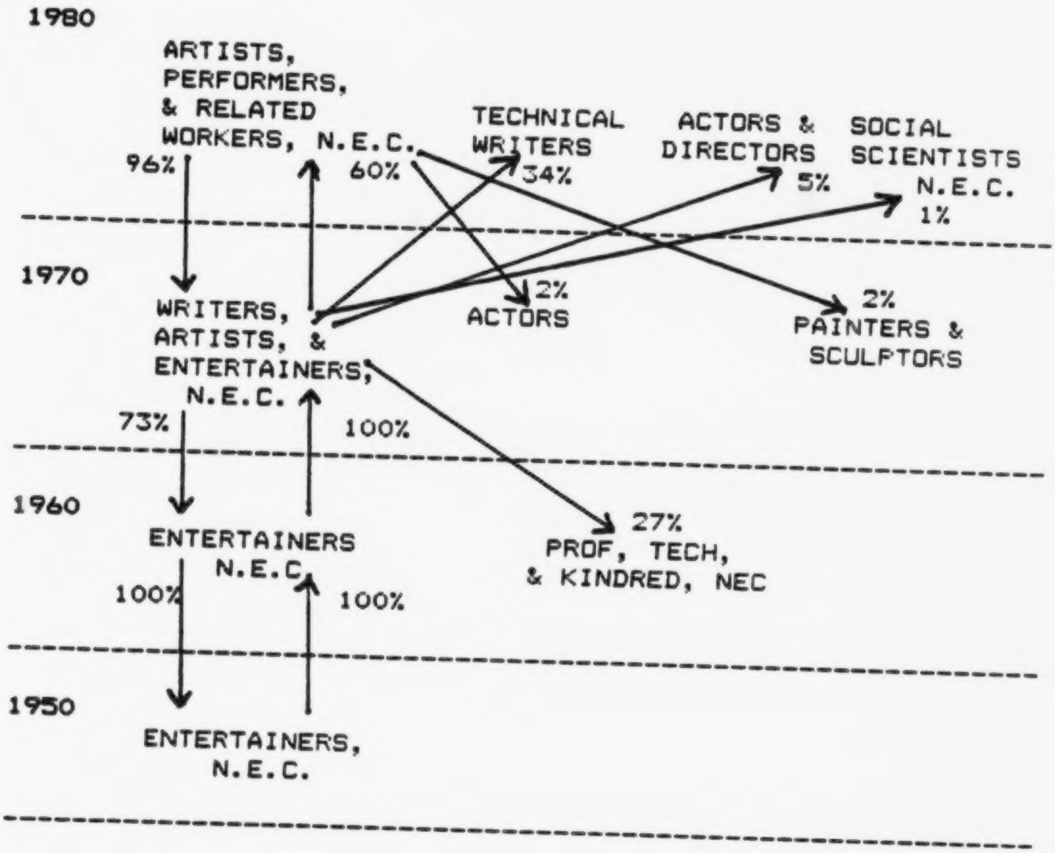
1950: 100%

1960: 100%

1970: 100%

1980: 100%

ARTISTS, PERFORMERS, & RELATED WORKERS, N.E.C. (MALE)


1980
ARTISTS, PERFORMERS, & RELATED WORKERS, N.E.C.
96%
60%
TECHNICAL WRITERS
34%
ACTORS & DIRECTORS
5%
SOCIAL SCIENTISTS N.E.C.
1%
1970
WRITERS, ARTISTS, & ENTERTAINERS, N.E.C.
2%
ACTORS
2%
PAINTERS & SCULPTORS
73%
100%
1960
ENTERTAINERS N.E.C.
27%
PROF, TECH, & KINDRED, NEC
100%
100%
1950
ENTERTAINERS, N.E.C.

Percentages to be applied to each year's data:

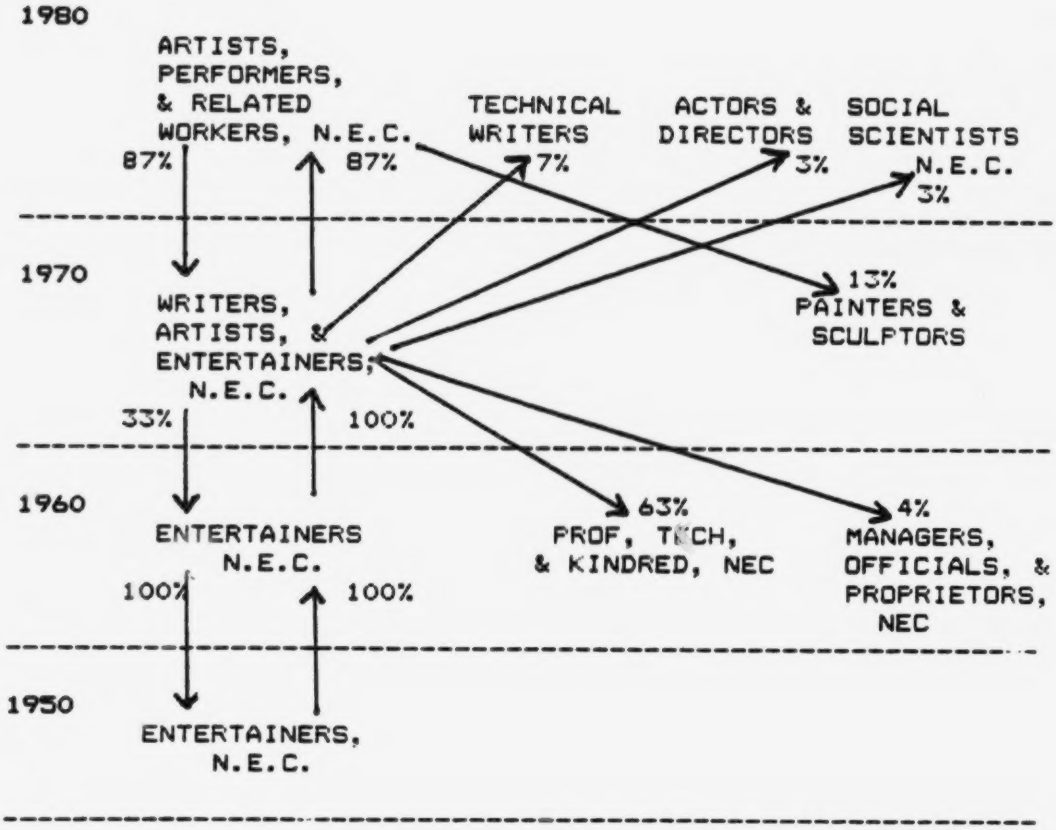
1950: 63% of Entertainers, n.e.c. plus 1.5% of PTK, n.e.c. (using Census Bureau's number that has been adjusted to the 1960 scheme)

1960: 63% of Entertainers, n.e.c. plus 1.5% of PTK, n.e.c.

1970: 63% (60% / 96%) of Writers, Artists, Entertainers

1980: 100%

ARTISTS, PERFORMERS, & RELATED WORKERS, N.E.C. (FEMALE)


1980
ARTISTS, PERFORMERS, & RELATED WORKERS, N.E.C.
87%
87%
TECHNICAL WRITERS
7%
ACTORS & DIRECTORS
3%
SOCIAL SCIENTISTS N.E.C.
3%
1970
WRITERS, ARTISTS, & ENTERTAINERS, N.E.C.
13%
PAINTERS & SCULPTORS
33%
100%
1960
ENTERTAINERS N.E.C.
63%
PROF, TECH, & KINDRED, NEC
4%
MANAGERS, OFFICIALS, & PROPRIETORS, NEC
100%
100%
1950
ENTERTAINERS, N.E.C.

Percentages to be applied to each year's data:

1950: 98% of Entertainers plus 4% of Painters plus 8% of PTK, nec (using Census Bureau's number that has been adjusted to the 1960 scheme)

1960: 98% of Entertainers (87% / 89%) plus 4% of Painters (64% X 6%) plus 8% of PTK, nec

1970: 87% of Writers, nec plus 6% of Painters

1980: 100%

Table B-2. Number of Artists in 1950 converted to the Occupation Coding Scheme used in 1980.

ARTIST OCCUPATION (Components: 1950 Title)	Total ECLF	Subtract 14 & 15 yr-olds	Divide by Non-response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
MALE					
Total	42,068,820	325,530	1.00	1.000	41,743,290
Professional Specialty Occup. (Prof, Tech, & Kindred)	2,965,350	1,140	0.98	0.670	2,026,552
Actors					
(Actors)	10,020	30	0.98	0.910	9,276
Directors					
(not identifiable in 1950)					
Announcers					
(Prof,Tech,& kindred,n.e.c.)	65,653	41	0.98	0.060	4,017
Architects					
(Architects)	22,830	0	0.98	1.050	24,461
Art,Drama,& Music Teachers					7,014
(Artists & Art Teachers)	51,660	60	0.98	0.010	527
(Musicians & Music Teachers)	79,740	270	0.98	0.080	6,487
(Actors)	10,020	30	0.98	0.000	0
Authors					
(Authors)	10,080	30	0.98	1.000	10,255
Dancers					
(Dancers & Dancing teachers)	4,590	0	0.98	0.125	585
Designers					32,708
(Designers)	29,370	0	0.98	0.740	22,177
(Artists & Art Teachers)	51,660	60	0.98	0.200	10,531
Decorators & Window Dressers					
(Decorators/Window Dressers)	30,030	30	0.98	1.000	30,612
Musicians and Composers					
(Musicians & Music Teachers)	79,740	270	0.98	0.550	44,601
Painters,Sculptors, etc.					
(Artists & Art Teachers)	51,660	60	0.98	0.680	35,804
Photographers					
(Photographers)	44,340	90	0.98	0.960	43,347
Artists & related, n.e.c.					8,371
(Entertainers, n.e.c.)	11,520	60	0.98	0.630	7,367
(Prof, Tech, & Kindred, nec)	65,653	41	0.98	0.015	1,004

Table B-2. Number of Artists in 1950 converted to the Occupation Coding Scheme used in 1980.

ARTIST OCCUPATION (Components: 1950 Title)	Total ECLF	Subtract 14 & 15 yr-olds	Divide by Non-response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
FEMALE					
Total	16,481,880	106,860	1.00	1.000	16,375,020
Professional Specialty Occup. (Prof, Tech, & Kindred)	1,972,440	1,020	0.98	0.820	1,649,556
Actors					
(Actors)	6,390	0	0.98	0.770	5,021
Directors					
(Not identifiable in 1950)					
Announcers					
(Prof,Tech,& Kindred,n.e.c.)	23,864	41	0.98	0.030	729
Architects					
(Architects)	900	0	0.98	1.000	918
Art,Drama,& Music Teachers					5,908
(Artists & Art Teachers)	30,000	0	0.98	0.070	2,143
(Musicians & Music Teachers)	82,950	360	0.98	0.035	2,950
(Actors)	6,390	0	0.98	0.125	815
Authors					
(Authors)	5,790	0	0.98	1.000	5,908
Dancers					
(Dancers & Dancing teachers)	11,490	120	0.98	0.230	2,668
Designers					15,869
(Designers)	10,710	0	0.98	1.340	14,644
(Artists & Art Teachers)	30,000	0	0.98	0.040	1,224
Decorators & Window Dressers					
(Decorators/Window Dressers)	14,040	120	0.98	1.000	14,204
Musicians and Composers					
(Musicians & Music Teachers)	82,950	360	0.98	0.270	22,754
Painters,Sculptors, etc.					
(Artists & Art Teachers)	30,000	0	0.98	0.540	16,531
Photographers					
(Photographers)	8,550	0	0.98	1.000	8,724
Artists, Performers, & related........					8,419
(Entertainers, n.e.c.)	5,280	30	0.98	0.980	5,250
(Artists & Art Teachers)	30,000	0	0.98	0.040	1,224
(Prof,Tech,& Kindred,n.e.c.)	23,864	41	0.98	0.080	1,945

Table B-3. Number of Artists in 1960 converted to the Occupation Coding Scheme used in 1980.

ARTIST OCCUPATION (Components: 1960 Title)	Total ECLF	Subtract 14 & 15 yr-olds	Divide by Non-response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
MALE					
Total Labor Force	45,713,381	443,297	1.00	1.000	45,270,084
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,536,067	2,879	0.96	0.670	3,163,787
Actors					
(Actors)	8,033	40	0.96	0.930	7,743
Directors (not identifiable in 1960)					
Announcers					
(Prof,Tech,& kindred,n.e.c.)	246,957	241	0.96	0.060	15,420
Architects					
(Architects)	29,651	0	0.96	1.100	33,975
Art,Drama,& Music Teachers					7,792
(Artists & Art Teachers)	67,743	40	0.96	0.010	705
(Musicians & Music Teachers)	85,575	533	0.96	0.080	7,087
(Actors)	8,033	30	0.96	0.000	0
Authors					
(Authors)	20,339	0	0.96	1.000	21,186
Dancers					
(Dancers & Dancing teachers)	4,541	122	0.96	0.125	575
Designers					84,171
(Designers)	55,134	0	0.96	1.220	70,066
(Artists & Art Teachers)	67,743	40	0.96	0.200	14,105
Decorators & Window Dressers					
(Decorators/Window Dressers)	28,873	59	0.96	1.000	30,015
Musicians and Composers					
(Musicians & Music Teachers)	85,575	533	0.96	0.550	48,722
Painters,Sculptors, etc.					
(Artists & Art Teachers)	67,743	40	0.96	0.680	47,956
Photographers					
(Photographers)	45,750	62	0.96	0.960	45,888
Artists & related, n.e.c.					9,890
(Entertainers, n.e.c.)	9,358	161	0.96	0.630	6,036
(Prof,Tech,& kindred,n.e.c.)	246,957	241	0.96	0.015	3,855

Table B-3. Number of Artists in 1960 converted to the Occupation Coding Scheme used in 1980.

ARTIST OCCUPATION (Components: 1960 Title)	Total ECLF	Subtract 14 & 15 yr-olds	Divide by Non-response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
FEMALE					
Total Labor Force	22,293,172	185,307	1.00	1.000	22,107,865
Professional Specialty Occup. (Prof, Tech, & Kindred)	2,788,839	3,752	0.96	0.820	2,378,928
Actors					
(Actors)	4,551	100	0.96	0.770	3,570
Directors					
(not identifiable in 1960)					
Announcers					
(Prof,Tech,& Kindred,n.e.c.)	65,437	60	0.96	0.030	2,043
Architects					
(Architects)	678	0	0.96	1.000	706
Art,Drama,& Music Teachers					7,262
(Artists & Art Teachers)	36,782	60	0.96	0.070	2,678
(Musicians & Music Teachers)	110,735	889	0.96	0.035	4,005
(Actors)	4,551	100	0.96	0.125	580
Authors					
(Authors)	7,899	0	0.96	1.000	8,228
Dancers					
(Dancers & Dancing teachers)	16,687	630	0.96	0.230	3,847
Designers					19,024
(Designers)	12,533	0	0.96	1.340	17,494
(Artists & Art Teachers)	36,782	60	0.96	0.040	1,530
Decorators & Window Dressers					
(Decorators/Window Dressers)	24,706	119	0.96	1.000	25,611
Musicians and Composers					
(Musicians & Music Teachers)	110,735	889	0.96	0.270	30,894
Painters,Sculptors, etc.					
(Artists & Art Teachers)	36,782	60	0.96	0.540	20,656
Photographers					
(Photographers)	6,221	0	0.96	1.000	6,480
Artists, Performers, & related........					9,884
(Entertainers, n.e.c.)	2,888	41	0.96	0.980	2,906
(Artists & Art Teachers)	36,782	60	0.96	0.040	1,530
(Prof,Tech,& Kindred,n.e.c.)	65,437	60	0.96	0.080	5,448

Table B-4. Number of Artists in 1970 converted to the Occupation Coding Scheme used in 1980.

ARTIST OCCUPATION (Components) MALE	Total ECLF	Subtract 14 & 15 yr-olds	Multiply by Non-response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
Total Labor Force	49,454,750	0	1.0000	1.000	49,454,750
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,992,250	0	1.0000	0.700	4,894,575
Actors	8,213	0	1.0492	1.000	8,617
Directors					15,186
(Managers & Admin. n.e.c.)	3,114,276	0	1.0492	0.004	13,331
(Writers, Artists, Etc, nec)	47,137	0	1.0492	0.038	1,855
Announcers (Radio & TV Announcers)	20,873	0	1.0492	1.000	21,900
Architects	54,948	0	1.0492	0.880	50,733
Art, Drama, & Music Teachers	19,992	0	1.0492	1.080	22,654
Authors	18,069	0	1.0492	1.000	18,958
Dancers	1,271	0	1.0492	1.000	1,334
Designers					118,529
(Designers)	85,243	0	1.0492	1.150	102,852
(Painters & Sculptors)	67,917	0	1.0492	0.220	15,677
Decorators & Window Dressers	30,717	0	1.0492	1.000	32,228
Musicians and Composers	63,677	0	1.0492	1.000	66,810
Painters, Sculptors, etc.	67,917	0	1.0492	0.760	54,156
Photographers	56,526	0	1.0492	0.960	56,935
Artists & related, n.e.c. (Writers, Artists, Ent., n.e.c)	47,137	0	1.0492	0.630	31,157

Table B-4. Number of Artists in 1970 converted to the Occupation Coding Scheme used in 1980.

ARTIST OCCUPATION (Components)	Total ECLF	Subtract 14 & 15 yr-olds	Multiply by Non-response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
FEMALE					
Total Labor Force	30,346,855	0	1.0000	1.000	30,346,855
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	0	1.0000	0.840	3,926,761
Actors (Actors)	5,927	0	1.0492	1.030	6,405
Directors					4,670
(Managers & Admin. n.e.c.)	414,546	0	1.0492	0.010	4,349
(Writers, Artists, Etc, nec)	16,954	0	1.0492	0.018	320
Announcers (Radio & TV Announcers)	1,423	0	1.0492	1.000	1,493
Architects	2,133	0	1.0492	1.000	2,238
Art,Drama,& Music Teachers	10,662	0	1.0492	1.100	12,305
Authors	7,935	0	1.0492	1.000	8,325
Dancers	5,653	0	1.0492	1.000	5,931
Designers					36,872
(Designers)	27,082	0	1.0492	1.210	34,381
(Painters & Sculptors)	39,559	0	1.0492	0.060	2,490
Decorators & Window Dressers	43,287	0	1.0492	1.000	45,417
Musicians and Composers	32,860	0	1.0492	1.000	34,477
Painters,Sculptors, etc.	39,559	0	1.0492	0.850	35,280
Photographers	9,434	0	1.0492	1.000	9,898
Artists & related, n.e.c.					17,966
(Writers,Artists,Ent.,n.e.c)	16,954	0	1.0492	0.870	15,476
(Painters & Sculptors)	39,559	0	1.0492	0.060	2,490

Table B-5. Number of Artists in 1980.

ARTIST OCCUPATION (components) MALE	Total ECLF	Subtract 14 & 15 yr-olds	Multiply by Non-Response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
Total Labor Force	59,753,512	0	1.0000	1.000	59,753,512
Professional Specialty Occup.	6,247,708	0	1.0000	1.000	6,247,708
Actors (Actors & Directors)	44,049	0	1.0000	0.220	9,691
Directors (Actors & Directors)	44,049	0	1.0000	0.780	34,358
Announcers	38,392	0	1.0000	1.000	38,392
Architects	98,743	0	1.0000	1.000	98,743
Art,Drama,& Music Teachers	14,718	0	1.0000	1.000	14,718
Authors	25,409	0	1.0000	1.000	25,409
Dancers	3,350	0	1.0000	1.000	3,350
Designers	169,604	0	1.0000	0.760	128,899
Decorators & Window Dressers (Designers)	169,604	0	1.0000	0.240	40,705
Musicians and Composers	99,065	0	1.0000	1.000	99,065
Painters,Sculptors, etc.	79,445	0	1.0000	1.000	79,445
Photographers	72,496	0	1.0000	1.000	72,496
Artists & related, n.e.c.	29,356	0	1.0000	1.000	29,356

Table B-5. Number of Artists in 1980.

ARTIST OCCUPATION (components)	Total ECLF	Subtract 14 & 15 yr-olds	Multiply by Non-Response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
FEMALE					
Total Labor Force	44,304,473	0	1.0000	1.000	44,304,473
Professional Specialty Occup.	6,027,432	0	1.0000	1.000	6,027,432
Actors (Actors & Directors)	23,131	0	1.0000	0.580	13,416
Directors (Actors & Directors)	23,131	0	1.0000	0.420	9,715
Announcers	8,594	0	1.0000	1.000	8,594
Architects	8,950	0	1.0000	1.000	8,950
Art, Drama, & Music Teachers	13,667	0	1.0000	1.000	13,667
Authors	20,339	0	1.0000	1.000	20,339
Dancers	9,844	0	1.0000	1.000	9,844
Designers	168,770	0	1.0000	0.470	79,322
Decorators & Window Dressers (Designers)	168,770	0	1.0000	0.530	89,448
Musicians and Composers	41,491	0	1.0000	1.000	41,491
Painters, Sculptors, etc.	73,717	0	1.0000	1.000	73,717
Photographers	22,266	0	1.0000	1.000	22,266
Artists & related, n.e.c.	20,297	0	1.0000	1.000	20,297

Table B-6. Number of Artists in 1985.

ARTIST OCCUPATION (Components) MALE	Total ECLF	Subtract 14 & 15 yr-olds	Multiply by Non-Response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
Total Labor Force	63,365,022	0	1.0000	1.000	63,365,022
Professional Specialty Occup.	7,008,614	0	1.0000	1.000	7,008,614
Actors (Actors & Directors)	54,133	0	1.0000	0.220	11,909
Directors (Actors & Directors)	54,133	0	1.0000	0.780	42,224
Announcers	42,703	0	1.0000	1.000	42,703
Architects	115,395	0	1.0000	1.000	115,395
Art,Drama,& Music Teachers	25,495	0	1.0000	1.000	25,495
Authors	17,247	0	1.0000	1.000	17,247
Dancers	589	0	1.0000	1.000	589
Designers	214,845	0	1.0000	0.760	163,282
Decorators & Window Dressers (Designers)	214,845	0	1.0000	0.240	51,563
Musicians and Composers	134,612	0	1.0000	1.000	134,612
Painters,Sculptors, etc.	84,284	0	1.0000	1.000	84,284
Photographers	90,813	0	1.0000	1.000	90,813
Artists & related, n.e.c.	33,651	0	1.0000	1.000	33,651

Table B-6. Number of Artists in 1985.

ARTIST OCCUPATION (Components)	Total ECLF	Subtract 14 & 15 yr-olds	Multiply by Non-Response Adjustment	Multiply by Occupation Adjustment	Adjusted ECLF
FEMALE					
Total Labor Force	50,739,258	0	1.0000	1.000	50,739,258
Professional Specialty Occup.	6,929,738	0	1.0000	1.000	6,929,738
Actors (Actors & Directors)	30,352	0	1.0000	0.580	17,604
Directors (Actors & Directors)	30,352	0	1.0000	0.420	12,748
Announcers	6,844	0	1.0000	1.000	6,844
Architects	13,416	0	1.0000	1.000	13,416
Art,Drama,& Music Teachers	7,096	0	1.0000	1.000	7,096
Authors	36,849	0	1.0000	1.000	36,849
Dancers	14,411	0	1.0000	1.000	14,411
Designers	274,967	0	1.0000	0.470	129,234
Decorators & Window Dressers (Designers)	274,967	0	1.0000	0.530	145,733
Musicians and Composers	39,217	0	1.0000	1.000	39,217
Painters,Sculptors, etc.	101,478	0	1.0000	1.000	101,478
Photographers	37,706	0	1.0000	1.000	37,706
Artists & related, n.e.c.	48,195	0	1.0000	1.000	48,195

APPENDIX C: THE IMPACT OF SAMPLING ERROR ON RELIABILITY OF THE DATA

Because most of the data used in this report are based on a sample of the population, conducted as part of each decennial census or current survey, the estimates may differ somewhat from figures that would have been obtained if all persons had been surveyed using the same procedures.[1] In addition, if one were able to survey all possible samples, the estimates from each sample would differ, but the average of the estimates would approximate the complete-count figure. The difference between a particular sample estimate and the average value obtainable from all possible samples is called the sampling error or standard error, which is a measure of the reliability of the particular sample estimate. With the estimated standard error, one can construct an interval around the sample estimate that, with a prescribed degree of confidence, contains the average result of all possible samples. Most commonly used is the 95 percent confidence interval, which is that interval around the sample estimate that 95 times out of 100 can be assumed to contain the average result of all possible samples.

In addition to the variability which arises from the sampling procedures, both sample data and complete-count data are subject to nonsampling error. The data in this report on occupational groups and their characteristics over time are importantly affected by nonsampling error due to changes in concepts and definitions as described in the chapter notes and Appendixes B and D and due to other problems such as errors in assigning occupation codes in the census. Nonsampling errors undoubtedly dwarf sampling errors in their impact on data reliability. Nonetheless, sampling error needs to be considered, and this appendix provides guidelines for the reader to use in assessing the impact of sampling variability on the estimates.

Standard Errors for Estimates of Growth in Occupations Over Time

Standard errors (se) were calculated for the estimates of persons in each occupation that are provided in Chapter II and Appendix B. The basic formula used was as follows:

$$Se(Y) = \sqrt{(1/f - 1)\, Y\, (1 - Y/N)} \quad \text{where:}$$

Y = Weighted number of persons in specific occupation
N = Weighted number in the experienced civilian labor force
f = Sampling rate
(.033 for 1950, .05 for 1960, .05 for 1970, .19 for 1980, .0076 for 1985).

Because every census after 1950, as well as the 1985 Current Population Survey, selected clustered samples of households rather than simple random or systematic samples of persons, it was necessary to include an additional factor to adjust for the bias introduced by the clustered sample design (persons selected from the same household are more likely to share some characteristics in common than are persons selected at random). The standard errors calculated from the above formula for 1960, 1970, 1980, and 1985 were accordingly multiplied by a factor of 1.2.

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[1] The material in this section is drawn from U.S. Bureau of the Census, Census of Population and Housing, 1980: Public-Use Microdata Samples--Technical Documentation (Washington, D.C.: U.S. Department of Commerce, 1983), Chapter 3.

Then, calculations were made of the statistical significance or reliability of the estimated growth for each occupation from one time period to the next. The procedure is to calculate the standard error of each difference (i.e., the estimated number of persons in an occupation in time period t + 1 minus the estimated number in time period t) and to determine whether the difference exceeds the estimated error of the difference by a factor of at least 2. If the answer is yes, then one can have 95 percent confidence that the observed difference is not the result of sampling variability but is reliably measured.

The formula for the standard error of a difference between two estimates, x and y, is:

$$Se\ (x-y) = \sqrt{S^2x + S^2y - 2cSxSy} \quad \text{where}$$

Sx = The standard error of the estimate for $t + 1$
Sy = The standard error of the estimate for t
c = The correlation between the two estimates.

If the two estimates being compared are highly correlated, this will reduce the standard error of the difference and increase the likelihood that the difference is statistically significant. Determination of the statistical significance of the observed change for each occupation over each time period (e.g., the estimate of actors in 1970 compared with the estimate of actors for 1960) was first made assuming zero correlation between the two estimates. Then, if the difference appeared insignificant, another determination was made assuming a fairly high correlation. This is not unreasonable, given that many of the people in an occupation at one time period are still in that occupation at the next time period. Table II.5 indicates those differences in the growth of occupations that are not significant at the 95 percent confidence level, even after assuming that the estimates are fairly highly correlated.

It should be noted that the standard error calculations just described did not include the effect of sampling error in the occupational crosswalks that provided the factors to apply to the census estimates for 1950 through 1970 to achieve comparability with 1980 census definitions (see Appendix B). The sampling rates for the crosswalks were approximately .001.

Standard Errors for Comparisons of Occupational Characteristics

Chapters III, IV, and V compare percentages of workers, professionals, and artists on a number of characteristics. Census Bureau documentation provides formulas for calculating standard errors of percentages and includes tables showing the estimated standard errors of certain size percentages based on certain size populations and certain size samples.[2] As a general guide, this section discusses the standard errors of percentages and differences between percentages based on a 5 percent sample which is the sampling rate of most of the 1960, 1970, and 1980 census data used in the report. The standard errors are similar for the 1950 census 3.3 percent sample data, because the smaller sample size is offset by the fact that no adjustment is necessary for the sample design which, in 1950, represented a simple systematic sample of persons.

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[2] Ibid.

The standard errors of estimated percentages for the male and female experienced civilian labor force are very small, less than 0.1 percentage point in every case. Hence, very small differences, such as the 0.3 percentage point increase in the proportion of men working for private employers between 1960 and 1970 (see Table V.1), are statistically significant, that is, reliably measured, although they are not particularly significant from the perspective of the society and economy as a whole.

The standard errors of estimated percentages for male and female professional workers are also very small, no more than .2 percentage points in any case. Hence, even very small differences of as little as .5 percentage points are reliably measured.

The standard errors of estimated percentages of all artists are somewhat larger. For example, the standard errors for estimated percentages of male and female artists in 1960, expressed in percentage points, are approximately:

Estimated Percent	Men Artists	Women Artists
2 or 98	0.1	0.2
5 or 95	0.2	0.3
10 or 90	0.3	0.4
15 or 85	0.3	0.5
20 or 80	0.3	0.6
25 or 75	0.4	0.6
30 or 70	0.4	0.6
35 or 65	0.4	0.7
50	0.4	0.7

Even so, in the worst case, differences of as little as 1 percentage point in characteristics of male or female artists across time are generally statistically significant. Differences of as little as .5 percentage points between the characteristics of artists and those of professionals and of the total labor force at any point in time are also generally significant.

The standard errors of estimated percentages for specific artist occupations are much larger. Table C.1 shows approximate standard errors based on a 5 percent sample for various size percentages for populations representing the range of artist occupations. Standard errors of percentages for the larger artist occupations--50,000 persons or more--do not exceed about 1 percentage point. Hence, differences of about 1.5 or more percentage points are statistically significant as are differences of about 1 percentage point or more between characteristics of the specific category of artists and those of all artists. Standard errors of percentages for artist occupations with 7,500 up to 50,000 persons can approach 3 percentage points. In the worst case, a difference of 4 percentage points over time is required for statistical significance, as is a difference of 3 percentage points between the specific category and all artists. Standard errors of percentages for the smallest artist occupations of 2,500 or less can be as high as 8 percentage points. In the worst case, a difference of 10 percentage points over time is required for statistical significance, as is a difference of 8 percentage points between the specific category and all artists. The worst case estimates apply to the smallest groups and the percentages with the largest standard errors. They also may not make sufficient allowance for the correlation between estimates for the same artist occupation at two points in time. Nonetheless, it is clear that data for the very small artist occupations, such as women announcers and architects and men dancers in 1950, 1960, and 1970, are importantly affected by sampling error.

Of the characteristics included in the report, the data on region of residence are the most reliable, as they are based on the complete census count in 1950, the 25 percent sample in 1960, 20 percent sample in 1970, and 19 percent sample in 1980, with sampling errors for 1960 through 1980 of less than half those of a 5 percent sample. Data from the March 1985 Current Population Survey have very large standard errors, even allowing for the increased size of most occupational categories. The standard errors of percentages for all men and women artists from the March 1985 CPS are about 3 percentage points, and, for particular artist occupations, they are 7 times as great as those from a 5 percent sample for the same percentage and population base.

TABLE C.1. Approximate Adjusted Standard Errors for Estimated Percentages, 5 Percent Sample (Standard Errors Expressed in Percentage Points)

Estimated Percent	Base (Weighted Total) of Percentage								
	1,000	2,500	5,000	7,500	10,000	25,000	50K	100K	250K
2 or 98	2.3	1.4	1.1	0.8	0.7	0.5	0.4	0.2	0.1
5 or 95	3.6	2.3	1.6	1.3	1.2	0.7	0.5	0.4	0.2
10 or 90	4.9	3.1	2.2	1.8	1.6	1.0	0.7	0.5	0.4
15 or 85	5.9	3.7	2.6	2.2	1.9	1.2	0.8	0.6	0.4
20 or 80	6.6	4.2	3.0	2.4	2.0	1.3	1.0	0.7	0.4
25 or 75	7.2	4.6	3.2	2.6	2.3	1.4	1.0	0.7	0.5
30 or 70	7.6	4.8	3.4	2.8	2.4	1.6	1.1	0.7	0.5
35 or 75	7.9	5.0	3.5	2.9	2.5	1.6	1.1	0.8	0.5
50	8.3	5.3	3.7	3.0	2.6	1.7	1.2	0.8	0.5

SOURCE: U.S. Bureau of the Census, Census of Population and Housing, 1980: Public-Use Microdata Samples--Technical Documentation (Washington, D.C.: U.S. Department of Commerce, 1983), Table B.

NOTE: The percentage point standard errors provided in Table B have been adjusted by 1.2 for the clustered sample design effect.

APPENDIX D. CHARACTERISTICS TABLES

Table D-1-50. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 title)	Years of School completed					
			High School		College	
	Total	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4+ years
MALE						
Total ECLF age 16+ for whom education is reported	40,934,055	18,449,825	8,102,070	8,570,920	2,947,980	2,863,260
	100.00%	45.07%	19.79%	20.94%	7.20%	6.99%
Professional Specialty Occup. (Prof, Tech, & Kindred)	2,920,110	187,440	183,090	490,800	496,740	1,562,040
	100.00%	6.42%	6.27%	16.81%	17.01%	53.49%
Actors & Directors	9,810	1,620	1,320	2,460	2,220	2,190
(Actors)	100.00%	16.51%	13.46%	25.08%	22.63%	22.32%
Announcers	NA	NA	NA	NA	NA	NA
Architects	22,530	1,080	750	2,520	3,900	14,280
	100.00%	4.79%	3.33%	11.19%	17.31%	63.38%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA	NA
Authors	9,750	330	570	1,470	2,760	4,620
	100.00%	3.38%	5.85%	15.08%	28.31%	47.38%
Dancers	4,560	540	930	1,590	870	630
(Dancers & Dancing teachers)	100.00%	11.84%	20.39%	34.87%	19.08%	13.82%
Designers						
(Designers)	28,770	4,470	3,030	9,450	6,570	5,250
	100.00%	15.54%	10.53%	32.85%	22.84%	18.25%
(Draftsmen)	111,270	5,850	10,200	46,410	32,940	15,870
	100.00%	5.26%	9.17%	41.71%	29.60%	14.26%
(Designers less 10% Drafts.)	17,643	3,885	2,010	4,809	3,276	3,663
	100.00%	22.02%	11.39%	27.26%	18.57%	20.76%
(Decorators/Window Dressers)	29,070	7,230	6,330	10,410	3,450	1,650
	100.00%	24.87%	21.78%	35.81%	11.87%	5.68%
Musicians and Composers	77,910	10,710	12,990	19,260	13,230	21,720
(Musicians & Music Teachers)	100.00%	13.75%	16.67%	24.72%	16.98%	27.88%
Painters, Sculptors, etc.	51,030	4,680	5,040	16,440	11,010	13,860
(Artists & Art Teachers)	100.00%	9.17%	9.88%	32.22%	21.58%	27.16%
Photographers	43,170	6,090	7,770	17,640	7,980	3,690
	100.00%	14.11%	18.00%	40.86%	18.49%	8.55%
Artists & related, n.e.c.	11,190	3,990	2,610	3,090	900	600
(Entertainers, n.e.c.)	100.00%	35.66%	23.32%	27.61%	8.04%	5.36%
Total Artists inc. Dancers	287,790	40,740	41,340	84,330	52,890	68,490
	100.00%	14.16%	14.36%	29.30%	18.38%	23.80%
Total Artists excl. Dancers	283,230	40,200	40,410	82,740	52,020	67,860
	100.00%	14.19%	14.27%	29.21%	18.37%	23.96%
Total Artists excl. Dancers (with musicians adjustment)	280,389	39,936	39,255	83,310	51,930	65,958
	100.00%	14.24%	14.00%	29.71%	18.52%	23.52%
Total Artists excl. Dancers (with mus. & draftsmen adj.)	268,149	39,293	38,133	78,205	48,307	64,212
	100.00%	14.65%	14.22%	29.16%	18.01%	23.95%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-1-50. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title	Years of School completed					
(1950 title)			High School		College	
	Total	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4+ years
FEMALE						
Total ECLF age 16+ for whom	16,049,577	5,018,337	3,190,860	4,993,050	1,595,520	1,251,810
education is reported	100.00%	31.27%	19.88%	31.11%	9.94%	7.80%
Professional Specialty Occup.	1,935,330	72,480	90,510	367,200	535,110	870,030
(Prof, Tech, & Kindred)	100.00%	3.75%	4.68%	18.97%	27.65%	44.96%
Actors & Directors	6,270	600	450	1,980	1,320	1,920
(Actors)	100.00%	9.57%	7.18%	31.58%	21.05%	30.62%
Announcers	NA	NA	NA	NA	NA	NA
Architects	900	30	60	90	30	690
	100.00%	3.33%	6.67%	10.00%	3.33%	76.67%
Art,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA
Authors	5,730	90	270	870	1,560	2,940
	100.00%	1.57%	4.71%	15.18%	27.23%	51.31%
Dancers	11,040	660	2,400	5,220	1,740	1,020
(Dancers & Dancing teachers)	100.00%	5.98%	21.74%	47.28%	15.76%	9.24%
Designers						
(Designers)	10,320	1,830	1,380	3,840	1,560	1,710
	100.00%	17.73%	13.37%	37.21%	15.12%	16.57%
(De[illegible] dow Dressers)	13,560	1,770	2,670	5,760	1,920	1,440
	100.00%	13.05%	19.69%	42.48%	14.16%	10.62%
Musicians and Composers	81,090	3,870	7,950	18,930	17,640	32,700
(Musicians & Music Teachers)	100.00%	4.77%	9.80%	23.34%	21.75%	40.33%
Painters,Sculptors, etc.	29,430	1,830	2,250	7,650	6,270	11,430
(Artists & Art Teachers)	100.00%	6.22%	7.65%	25.99%	21.30%	38.84%
Photographers	8,280	1,140	1,680	3,360	1,260	840
	100.00%	13.77%	20.29%	40.58%	15.22%	10.14%
Artists, Performers, & related	5,130	930	1200	1980	600	420
(Entertainers, n.e.c.)	100.00%	18.13%	23.39%	38.60%	11.70%	8.19%
Total Artists inc. Dancers	171,750	12,750	20,310	49,680	33,900	55,110
	100.00%	7.42%	11.83%	28.93%	19.74%	32.09%
Total Artists excl. Dancers	160,710	12,090	17,910	44,460	32,160	54,090
	100.00%	7.52%	11.14%	27.66%	20.01%	33.66%
Total Artists excl. Dancers	159,975	14,265	18,915	47,760	30,600	48,435
(with musicians adjustment)	100.00%	8.92%	11.82%	29.85%	19.13%	30.28%

Note: See notes at end of Appendix D for sources of the data and other notes

Table D-1-60. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 title)	Years of School completed						
			High School		College		
	Total	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4 years	5+ years
MALE							
Total ECLF age 16+	45,270,084	15,145,118	10,157,014	11,152,823	4,370,649	2,439,688	2,004,792
	100.00%	33.46%	22.44%	24.64%	9.65%	5.39%	4.43%
Professional Specialty Occup.	4,533,188	150,881	270,141	734,930	844,823	1,056,474	1,475,939
(Prof.,Tech., & kindred)	100.00%	3.33%	5.96%	16.21%	18.64%	23.31%	32.56%
Actors & Directors	7,993	525	1,009	1,619	2,256	1,335	1,249
(Actors)	100.00%	6.57%	12.62%	20.26%	28.22%	16.70%	15.63%
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	29,651	424	1,046	2,411	4,500	8,571	12,699
	100.00%	1.43%	3.53%	8.13%	15.18%	28.91%	42.83%
Art,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	20,339	422	887	3,540	6,131	5,478	3,881
	100.00%	2.07%	4.36%	17.40%	30.14%	26.93%	19.08%
Dancers	4,419	422	918	1,538	1,072	225	244
(Dancers & Dancing teachers)	100.00%	9.55%	20.77%	34.80%	24.26%	5.09%	5.52%
Designers							
(Designers)	55,134	2,756	4,742	15,834	16,176	9,279	6,347
	100.00%	5.00%	8.60%	28.72%	29.34%	16.83%	11.51%
(Decorators/Window Dressers)	28,814	4,201	6,593	10,695	5,412	1,351	562
	100.00%	14.58%	22.88%	37.12%	18.78%	4.69%	1.95%
Musicians and Composers	85,042	5,952	12,537	14,804	14,329	13,740	23,680
(Musicians & Music Teachers)	100.00%	7.00%	14.74%	17.41%	16.85%	16.16%	27.85%
Painters,Sculptors, etc.	67,703	3,090	7,327	19,782	16,008	12,178	9,318
(Artists & Art Teachers)	100.00%	4.56%	10.82%	29.22%	23.64%	17.99%	13.76%
Photographers	45,888	4,221	8,322	17,446	10,621	3,368	1,910
	100.00%	9.20%	18.14%	38.02%	23.15%	7.34%	4.16%
Artists & related, n.e.c.	9,197	1,913	2,461	2,445	1,513	623	242
(Entertainers, n.e.c.)	100.00%	20.80%	26.76%	26.58%	16.45%	6.77%	2.63%
Total Artists inc. Dancers	354,180	23,926	45,842	90,114	78,018	56,148	60,132
	100.00%	6.76%	12.94%	25.44%	22.03%	15.85%	16.98%
Total Artists excl. Dancers	349,761	23,504	44,924	88,576	76,946	55,923	59,888
	100.00%	6.72%	12.84%	25.32%	22.00%	15.99%	17.12%
Total Artists excl. Dancers	350,720	23,474	44,402	91,512	78,909	56,019	56,405
(with musicians adjustment)	100.00%	6.69%	12.66%	26.09%	22.50%	15.97%	16.08%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-1-60. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 title)		Years of School completed					
			High School		College		
	Total	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4 years	5+ years
FEMALE							
Total ECLF age 16+	22,107,865	5,420,903	5,012,824	7,432,717	2,473,364	1,156,339	611,718
	100.00%	24.52%	22.67%	33.62%	11.19%	5.23%	2.77%
Professional Specialty Occup.	2,785,087	64,096	159,802	505,502	731,396	812,988	511,303
(Prof.,Tech., & kindred)	100.00%	2.30%	5.74%	18.15%	26.26%	29.19%	18.36%
Actors & Directors	4,451	260	563	1,328	1,119	741	440
(Actors)	100.00%	5.84%	12.65%	29.84%	25.14%	16.65%	9.89%
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	678	20		80	159	141	278
	100.00%	2.95%	0.00%	11.80%	23.45%	20.80%	41.00%
Art,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	7,899	141	341	1,624	1,828	2,305	1,660
	100.00%	1.79%	4.32%	20.56%	23.14%	29.18%	21.02%
Dancers	16,057	339	3,615	7,737	3,047	817	502
(Dancers & Dancing teachers)	100.00%	2.11%	22.51%	48.18%	18.98%	5.09%	3.13%
Designers							
(Designers)	12,533	1,221	1,423	3,761	3,439	1,785	904
	100.00%	9.74%	11.35%	30.01%	27.44%	14.24%	7.21%
(Decorators/Window Dressers)	24,587	3,048	4,988	9,556	4,625	1,907	463
	100.00%	12.40%	20.29%	38.87%	18.81%	7.76%	1.88%
Musicians and Composers	109,846	3,479	10,514	24,344	26,276	27,944	17,289
(Musicians & Music Teachers)	100.00%	3.17%	9.57%	22.16%	23.92%	25.44%	15.74%
Painters,Sculptors, etc.	36,722	1,237	2,764	8,882	7,723	8,575	7,541
(Artists & Art Teachers)	100.00%	3.37%	7.53%	24.19%	21.03%	23.35%	20.54%
Photographers	6,221	521	1,479	2,634	967	480	140
	100.00%	8.37%	23.77%	42.34%	15.54%	7.72%	2.25%
Artists, Performers, & related	2,847	402	500	1265	422	158	100
(Entertainers, n.e.c.)	100.00%	14.12%	17.56%	44.43%	14.82%	5.55%	3.51%
Total Artists inc. Dancers	221,841	10,668	26,187	61,211	49,605	44,853	29,317
	100.00%	4.81%	11.80%	27.59%	22.36%	20.22%	13.22%
Total Artists excl. Dancers	205,784	10,329	22,572	53,474	46,558	44,036	28,815
	100.00%	5.02%	10.97%	25.99%	22.62%	21.40%	14.00%
Total Artists excl. Dancers	198,830	12,015	23,344	55,867	43,561	38,110	25,934
(with musicians adjustment)	100.00%	6.04%	11.74%	28.10%	21.91%	19.17%	13.04%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-1-70. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 title)	Years of School completed						
			High School		College		
	Total	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4 years	5+ years
MALE							
Total ECLF age 16+	49,536,472	10,015,889	10,631,063	15,631,490	6,418,736	3,539,792	3,299,502
	100.00%	20.22%	21.46%	31.56%	12.96%	7.15%	6.66%
Professional Specialty Occup.	6,992,250	130,445	297,419	1,178,610	1,338,434	1,651,817	2,395,525
(Prof, Tech, & Kindred)	100.00%	1.87%	4.25%	16.86%	19.14%	23.62%	34.26%
Actors & Directors	8,400	275	650	1,775	2,625	1,800	1,275
(Actors)	100.00%	3.27%	7.74%	21.13%	31.25%	21.43%	15.18%
Announcers	20,100	200	1,500	5,925	8,275	3,150	1,050
	100.00%	1.00%	7.46%	29.48%	41.17%	15.67%	5.22%
Architects	54,050	1,100	1,525	4,475	7,200	12,125	27,625
	100.00%	2.04%	2.82%	8.28%	13.32%	22.43%	51.11%
Art, Drama, & Music Teachers	19,925	50	125	625	1,050	1,600	16,475
	100.00%	0.25%	0.63%	3.14%	5.27%	8.03%	82.69%
Authors	17,600	225	575	3,125	5,150	4,725	3,800
	100.00%	1.28%	3.27%	17.76%	29.26%	26.85%	21.59%
Dancers	1,275	50	200	475	350	75	125
	100.00%	3.92%	15.69%	37.25%	27.45%	5.88%	9.80%
Designers							
(Designers)	83,975	2,825	5,500	23,350	26,400	15,700	10,200
	100.00%	3.36%	6.55%	27.81%	31.44%	18.70%	12.15%
(Decorators/Window Dressers)	30,717	2,702	5,828	12,354	7,015	2,164	654
	100.00%	8.80%	18.97%	40.22%	22.84%	7.04%	2.13%
Musicians and Composers	62,650	3,550	11,925	17,550	17,700	5,325	6,600
	100.00%	5.67%	19.03%	28.01%	28.25%	8.50%	10.53%
Painters, Sculptors, etc.	65,225	1,800	4,900	22,275	19,725	11,300	5,225
	100.00%	2.76%	7.51%	34.15%	30.24%	17.32%	8.01%
Photographers	57,225	2,600	8,575	25,150	14,875	4,550	1,475
	100.00%	4.54%	14.98%	43.95%	25.99%	7.95%	2.58%
Artists & related, n.e.c.	48,600	2,400	5,050	12,775	13,675	6,475	8,225
	100.00%	4.94%	10.39%	26.29%	28.14%	13.32%	16.92%
Total Artists inc. Announcers	469,742	17,777	46,353	129,854	124,040	68,989	82,729
	100.00%	3.78%	9.87%	27.64%	26.41%	14.69%	17.61%
Total Artists excl. Announcers	449,642	17,577	44,853	123,929	115,765	65,839	81,679
	100.00%	3.91%	9.98%	27.56%	25.75%	14.64%	18.17%

Note: See notes at end of Appendix D for sources of the data and other notes

Table D-1-70. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 title)	Years of School completed						
			High School		College		
	Total	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4 years	5+ years
FEMALE							
Total ECLF age 16+	30,534,658	4,359,536	6,381,722	12,449,111	4,114,831	2,088,367	1,141,091
	100.00%	14.28%	20.90%	40.77%	13.48%	6.84%	3.74%
Professional Specialty Occup.	4,674,716	84,339	226,824	912,800	961,731	1,534,077	954,945
(Prof, Tech, & Kindred)	100.00%	1.80%	4.85%	19.53%	20.57%	32.82%	20.43%
Actors & Directors	6,250	250	350	1,825	2,150	1,200	475
(Actors)	100.00%	4.00%	5.60%	29.20%	34.40%	19.20%	7.60%
Announcers	1,325	0	100	450	375	300	100
	100.00%	0.00%	7.55%	33.96%	28.30%	22.64%	7.55%
Architects	2,075	50	75	250	300	575	825
	100.00%	2.41%	3.61%	12.05%	14.46%	27.71%	39.76%
Art,Drama,& Music Teachers	10,850	50	50	575	1,325	1,900	6,950
	100.00%	0.46%	0.46%	5.30%	12.21%	17.51%	64.06%
Authors	8,025	150	100	1,425	1,700	2,825	1,825
	100.00%	1.87%	1.25%	17.76%	21.18%	35.20%	22.74%
Dancers	5,275	450	1,525	2,125	850	250	75
	100.00%	8.53%	28.91%	40.28%	16.11%	4.74%	1.42%
Designers							
(Designers)	27,975	1,175	2,700	8,050	7,700	6,250	2,100
	100.00%	4.20%	9.65%	28.78%	27.52%	22.34%	7.51%
(Decorators/Window Dressers)	43,287	4,121	8,841	18,989	8,260	2,638	438
	100.00%	9.52%	20.42%	43.87%	19.08%	6.09%	1.01%
Musicians and Composers	33,325	700	4,325	9,225	9,675	5,900	3,500
	100.00%	2.10%	12.98%	27.68%	29.03%	17.70%	10.50%
Painters,Sculptors, etc.	37,375	1,100	3,000	11,600	11,925	7,100	2,650
	100.00%	2.94%	8.03%	31.04%	31.91%	19.00%	7.09%
Photographers	8,900	550	1,500	4,200	1,650	675	325
	100.00%	6.18%	16.85%	47.19%	18.54%	7.58%	3.65%
Artists, Performers, & related	17,200	1,025	1,625	4,950	4,325	3,175	2,100
	100.00%	5.96%	9.45%	28.78%	25.15%	18.46%	12.21%
Total Artists inc. Announcers	201,862	9,621	24,191	63,664	50,235	32,788	21,363
	100.00%	4.77%	11.98%	31.54%	24.89%	16.24%	10.58%
Total Artists excl. Announcers	200,537	9,621	24,091	63,214	49,860	32,488	21,263
	100.00%	4.80%	12.01%	31.52%	24.86%	16.20%	10.60%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-1-80. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total	Years of School completed				
			High School		College	
	ECLF	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4+ years
MALE						
Total employed age 16+	56,004,690	5,697,166	8,817,924	19,623,030	10,339,690	11,526,880
	100.00%	10.17%	15.74%	35.04%	18.46%	20.58%
Professional Specialty Occup. (employed only)	6,133,501	58,279	111,853	543,065	902,601	4,517,703
	100.00%	0.95%	1.82%	8.85%	14.72%	73.66%
Actors & Directors	45,020	760	1,140	6,200	12,620	24,300
	100.00%	1.69%	2.53%	13.77%	28.03%	53.98%
Announcers	36,640	560	3,520	9,940	13,560	9,060
	100.00%	1.53%	9.61%	27.13%	37.01%	24.73%
Architects	99,140	540	2,940	8,240	13,560	73,860
	100.00%	0.54%	2.97%	8.31%	13.68%	74.50%
Art,Drama,& Music Teachers	15,320	120	100	520	1,200	13,380
	100.00%	0.78%	0.65%	3.39%	7.83%	87.34%
Authors	24,900	380	460	1,960	4,240	17,860
	100.00%	1.53%	1.85%	7.87%	17.03%	71.73%
Dancers	3,200	120	300	880	1,040	860
	100.00%	3.75%	9.38%	27.50%	32.50%	26.88%
Designers	168,320	4,480	9,040	42,940	55,320	56,540
	100.00%	2.66%	5.37%	25.51%	32.87%	33.59%
Musicians and Composers	96,480	3,860	10,060	25,620	29,560	27,380
	100.00%	4.00%	10.43%	26.55%	30.64%	28.38%
Painters,Sculptors, etc.	78,440	1,620	4,340	18,360	26,540	27,580
	100.00%	2.07%	5.53%	23.41%	33.83%	35.16%
Photographers	72,220	1,560	4,340	21,120	24,320	20,880
	100.00%	2.16%	6.01%	29.24%	33.67%	28.91%
Artists & related, n.e.c.	30,860	1,900	3,760	9,240	7,820	8,140
	100.00%	6.16%	12.18%	29.94%	25.34%	26.38%
Total Artists inc. Announcers	670,540	15,900	40,000	145,020	189,780	279,840
	100.00%	2.37%	5.97%	21.63%	28.30%	41.73%
Total Artists excl. Announcers	633,900	15,340	36,480	135,080	176,220	270,780
	100.00%	2.42%	5.75%	21.31%	27.80%	42.72%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-1-80. Years of School Completed for the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total	Years of School completed				
			High School		College	
	ECLF	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4+ years
FEMALE						
Total employed age 16+	41,634,665	2,776,538	6,281,789	17,545,958	8,441,023	6,589,357
	100.00%	6.67%	15.09%	42.14%	20.27%	15.8[illegible]
Professional Specialty Occup.	5,884,596	61,014	143,990	646,618	1,295,451	3,737,523
(employed only)	100.00%	1.04%	2.45%	10.99%	22.01%	63.51%
Actors & Directors	22,640	260	700	3,760	6,200	11,720
	100.00%	1.15%	3.09%	16.61%	27.39%	51.77%
Announcers	8,720	280	780	1,680	2,960	3,020
	100.00%	3.21%	8.94%	19.27%	33.94%	34.63%
Architects	9,400	40	140	780	1,340	7,100
	100.00%	0.43%	1.49%	8.30%	14.26%	75.53%
Art,Drama,& Music Teachers	13,820	100	180	820	1,540	11,180
	100.00%	0.72%	1.30%	5.[illegible]	11.14%	80.90%
Authors	21,000	240	240	2,080	3,740	14,700
	100.00%	1.14%	1.14%	9.90%	17.81%	70.00%
Dancers	9,860	420	2,080	4,100	1,940	1,320
	100.00%	4.26%	21.10%	41.58%	19.68%	13.39%
Designers	170,300	5,120	15,340	53,840	46,800	49,200
	100.00%	3.01%	9.01%	31.61%	27.48%	28.89%
Musicians and Composers	40,940	640	2,580	8,380	11,980	17,360
	100.00%	1.56%	6.30%	20.47%	29.26%	42.40%
Painters,Sculptors, etc.	72,920	900	2,760	15,600	23,240	30,420
	100.00%	1.23%	3.78%	21.39%	31.87%	41.72%
Photographers	23,720	520	2,300	7,940	6,640	6,320
	100.00%	2.19%	9.70%	33.47%	27.99%	26.64%
Artists, Performers, & related	19,960	900	1,740	6,640	5,180	5,500
	100.00%	4.51%	8.72%	33.27%	25.95%	27.56%
Total Artists inc. Announcers	413,280	9,420	28,840	105,620	111,560	157,840
	100.00%	2.28%	6.98%	25.56%	26.99%	38.19%
Total Artists excl. Announcers	404,560	9,140	28,060	103,940	108,600	154,820
	100.00%	2.26%	6.94%	25.69%	26.84%	38.27%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-1-85. Years of School Completed of the Experienced Civilian Labor Force, by Occupation Group and Sex, 1985.

1980 Occupation Title	Years of School completed					
	Total	############	High School		College	
	ECLF	Elementary	1 to 3 yrs	4 years	1 to 3 yrs	4+ years
MALE						
Total ECLF age 16+	63,365,022	5,117,721	8,393,979	23,707,019	11,611,084	14,535,219
	100.00%	8.08%	13.25%	37.41%	18.32%	22.94%
Professional Specialty Occup.	7,008,614	25,013	95,182	579,844	921,858	5,386,717
	100.00%	0.36%	1.36%	8.27%	13.15%	76.86%
Total Artists inc. Announcers	813,768	5,662	34,478	170,380	216,218	387,030
	100.00%	0.70%	4.24%	20.94%	26.57%	47.56%
Total Artists excl. Announcers	771,065	5,662	26,550	156,274	204,021	378,557
	100.00%	0.73%	3.44%	20.27%	26.46%	49.10%
FEMALE						
Total ECLF age 16+	50,739,258	2,583,705	5,992,507	21,987,112	10,596,986	9,578,949
	100.00%	5.09%	11.81%	43.33%	20.89%	18.88%
Professional Specialty Occup.	6,929,738	33,352	82,867	723,513	1,242,201	4,847,806
	100.00%	0.48%	1.20%	10.44%	17.93%	69.96%
Total Artists inc. Announcers	610,532	11,072	23,860	169,282	124,823	281,495
	100.00%	1.81%	3.91%	27.73%	20.44%	46.11%
Total Artists excl. Announcers	603,687	11,072	23,860	167,385	121,427	279,943
	100.00%	1.83%	3.95%	27.73%	20.11%	46.37%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-50. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total	*16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
MALE							
Total ECLF age 16+	41,743,290	6,185,390	10,226,430	9,736,800	7,776,600	5,449,560	2,368,510
	100.00%	14.82%	24.50%	23.33%	18.63%	13.05%	5.67%
Professional Specialty Occup.	2,964,210	250,770	924,720	788,310	539,940	320,880	139,590
(Prof., Tech., & Kindred)	100.00%	8.46%	31.20%	26.59%	18.22%	10.83%	4.71%
Actors & Directors	9,990	870	2,520	2,610	1,980	1,560	450
(Actors)	100.00%	8.71%	25.23%	26.13%	19.82%	15.62%	4.50%
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	22,830	960	4,980	5,730	5,130	4,560	1,470
	100.00%	4.20%	21.81%	25.10%	22.47%	19.97%	6.44%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	10,050	450	1,950	2,550	2,310	1,740	1,050
	100.00%	4.48%	19.40%	25.37%	22.99%	17.31%	10.45%
Dancers	4,590	1,380	1,920	720	420	90	60
(Dancers & Dancing teachers)	100.00%	30.07%	41.83%	15.69%	9.15%	1.96%	1.31%
Designers							
(Designers)	29,370	2,400	9,210	8,250	4,830	3,660	1,020
	100.00%	8.17%	31.36%	28.09%	16.45%	12.46%	3.47%
(Draftsmen)	112,530	19,890	48,480	22,380	13,350	6,690	1,740
	100.00%	17.68%	43.08%	19.89%	11.86%	5.95%	1.55%
(Designers less 10% Drafts.)	18,117	411	4,362	6,012	3,495	2,991	846
	100.00%	2.27%	24.08%	33.18%	19.29%	16.51%	4.67%
(Decorators/Window Dressers)	30,000	6,000	8,010	7,320	4,770	2,850	1,050
	100.00%	20.00%	26.70%	24.40%	15.90%	9.50%	3.50%
Musicians and Composers	79,470	13,740	24,210	20,730	10,800	6,570	3,420
(Musicians & Music Teachers)	100.00%	17.29%	30.46%	26.09%	13.59%	8.27%	4.30%
Painters, Sculptors, etc.	51,600	5,940	16,770	13,260	8,520	5,040	2,070
(Artists & Art Teachers)	100.00%	11.51%	32.50%	25.70%	16.51%	9.77%	4.01%
Photographers	44,250	6,570	14,700	11,520	5,430	4,320	1,710
	100.00%	14.85%	33.22%	26.03%	12.27%	9.76%	3.86%
Artists & related, n.e.c.	11,460	1,680	2,820	2,970	2,280	870	840
(Entertainers, n.e.c.)	100.00%	14.66%	24.61%	25.92%	19.90%	7.59%	7.33%
Total Artists inc. Dancers	293,610	39,990	87,090	75,660	46,470	31,260	13,140
	100.00%	13.62%	29.66%	25.77%	15.83%	10.65%	4.48%
Total Artists excl. Dancers	289,020	38,610	85,170	74,940	46,050	31,170	13,080
	100.00%	13.36%	29.47%	25.93%	15.93%	10.78%	4.53%
Total Artists excl. Dancers	286,134	36,975	84,003	74,142	46,335	31,659	13,020
(with musicians adjustment)	100.00%	12.92%	29.36%	25.91%	16.19%	11.06%	4.55%
Total Artists excl. Dancers	273,756	34,787	78,670	71,680	44,867	30,923	12,829
(with mus. & draftsmen adj.)	100.00%	12.71%	28.74%	26.18%	16.39%	11.30%	4.69%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-50. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total	*16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
FEMALE							
Total ECLF age 16+	16,375,020	3,820,110	3,853,170	3,788,850	2,851,470	1,554,090	507,330
	100.00%	23.33%	23.53%	23.14%	17.41%	9.49%	3.10%
Professional Specialty Occup.	1,971,420	371,610	461,370	490,800	386,340	201,000	60,300
(Prof, Tech, & Kindred)	100.00%	18.85%	23.40%	24.90%	19.60%	10.20%	3.06%
Actors & Directors	6,390	1,560	1,830	1,350	840	630	180
(Actors)	100.00%	24.41%	28.64%	21.13%	13.15%	9.86%	2.82%
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	900	90	330	270	180	30	0
	100.00%	10.00%	36.67%	30.00%	20.00%	3.33%	0.00%
Art,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	5,790	360	1,260	1,410	1,230	870	660
	100.00%	6.22%	21.76%	24.35%	21.24%	15.03%	11.40%
Dancers	11,370	4,410	4,290	1,680	720	270	0
(Dancers & Dancing teachers)	100.00%	38.79%	37.73%	14.78%	6.33%	2.37%	0.00%
Designers							
(Designers)	10,710	1,860	2,790	2,880	2,130	750	300
	100.00%	17.37%	26.05%	26.89%	19.89%	7.00%	2.80%
(Decorators/Window Dressers)	13,920	4,410	2,550	3,210	2,190	1,320	240
	100.00%	31.68%	18.32%	23.06%	15.73%	9.48%	1.72%
Musicians and Composers	82,590	11,730	16,350	18,210	17,400	12,840	6,060
(Musicians & Music Teachers)	100.00%	14.20%	19.80%	22.05%	21.07%	15.55%	7.34%
Painters,Sculptors, etc.	30,000	6,600	8,310	6,960	4,530	2,580	1,020
(Artists & Art Teachers)	100.00%	22.00%	27.70%	23.20%	15.10%	8.60%	3.40%
Photographers	8,550	1,920	2,460	1,980	1,260	840	90
	100.00%	22.46%	28.77%	23.16%	14.74%	9.82%	1.05%
Artists, Performers, & related	5,250	1,290	2,070	1,140	420	180	150
(Entertainers, n.e.c.)	100.00%	24.57%	39.43%	21.71%	8.00%	3.43%	2.86%
Total Artists inc. Dancers	175,470	34,230	42,240	39,090	30,900	20,310	8,700
	100.00%	19.51%	24.07%	22.28%	17.61%	11.57%	4.96%
Total Artists excl. Dancers	164,100	29,820	37,950	37,410	30,180	20,040	8,700
	100.00%	18.17%	23.13%	22.80%	18.39%	12.21%	5.30%
Total Artists excl. Dancers	163,560	33,000	40,575	37,905	27,870	17,220	6,990
(with musicians adjustment)	100.00%	20.18%	24.81%	23.17%	17.04%	10.53%	4.27%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-60. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total	*16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
MALE							
Total ECLF age 16+	45,270,084	6,202,761	10,148,337	10,960,392	9,422,146	6,300,967	2,235,481
	100.00%	13.70%	22.42%	24.21%	20.81%	13.92%	4.94%
Professional Specialty Occup.	4,533,188	418,900	1,453,471	1,229,060	789,453	461,387	180,917
(Prof, Tech, & Kindred)	100.00%	9.24%	32.06%	27.11%	17.41%	10.18%	3.99%
Actors & Directors	7,993	772	2,420	2,438	1,251	651	461
(Actors)	100.00%	9.66%	30.28%	30.50%	15.65%	8.14%	5.77%
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	29,651	596	8,179	8,978	5,767	3,576	2,555
	100.00%	2.01%	27.58%	30.28%	19.45%	12.06%	8.62%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	20,339	1,153	6,703	5,947	3,360	1,822	1,354
	100.00%	5.67%	32.96%	29.24%	16.52%	8.96%	6.66%
Dancers	4,419	1,429	1,636	766	405	102	81
(Dancers & Dancing teachers)	100.00%	32.34%	37.02%	17.33%	9.16%	2.31%	1.83%
Designers							
(Designers)	55,134	4,729	19,178	15,745	8,394	5,010	2,078
	100.00%	8.58%	34.78%	28.56%	15.22%	9.09%	3.77%
(Decorators/Window Dressers)	28,814	5,099	7,071	6,343	5,375	3,669	1,257
	100.00%	17.70%	24.54%	22.01%	18.65%	12.73%	4.36%
Musicians and Composers	85,042	15,802	24,171	18,911	13,955	7,891	4,312
(Musicians & Music Teachers)	100.00%	18.58%	28.42%	22.24%	16.41%	9.28%	5.07%
Painters, Sculptors, etc.	67,703	6,543	21,894	19,540	11,386	5,772	2,568
(Artists & Art Teachers)	100.00%	9.66%	32.34%	28.86%	16.82%	8.53%	3.79%
Photographers	45,888	5,263	12,349	12,633	9,006	4,612	2,025
	100.00%	11.47%	26.91%	27.53%	19.63%	10.05%	4.41%
Artists & related, n.e.c.	9,197	1,986	2,584	1,733	1,615	933	346
(Entertainers, n.e.c.)	100.00%	21.59%	28.10%	18.84%	17.56%	10.14%	3.76%
Total Artists inc. Dancers	354,180	43,372	106,185	93,034	60,514	34,038	17,037
	100.00%	12.25%	29.98%	26.27%	17.09%	9.61%	4.81%
Total Artists excl. Dancers	349,761	41,943	104,549	92,268	60,109	33,936	16,956
	100.00%	11.99%	29.89%	26.38%	17.19%	9.70%	4.85%
Total Artists excl. Dancers	350,720	39,817	105,336	93,930	60,538	34,17[illegible]	16,927
(with musicians adjustment)	100.00%	11.35%	30.03%	26.78%	17.26%	9.74%	4.83%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-60. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total	*16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
FEMALE							
Total ECLF age 16+	22,107,865	4,116,875	4,093,071	5,251,243	4,889,580	2,839,023	918,073
	100.00%	18.62%	18.51%	23.75%	22.12%	12.84%	4.15%
Professional Specialty Occup.	2,785,087	437,551	591,648	596,868	657,064	384,883	117,073
(Prof, Tech, & Kindred)	100.00%	15.71%	21.24%	21.43%	23.59%	13.82%	4.20%
Actors & Directors	4,451	546	1,323	981	681	601	319
(Actors)	100.00%	12.27%	29.72%	22.04%	15.30%	13.50%	7.17%
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	678	60	159	238	160	40	21
	100.00%	8.85%	23.45%	35.10%	23.60%	5.90%	3.10%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	7,899	542	1,596	1,955	1,631	1,316	859
	100.00%	6.86%	20.21%	24.75%	20.65%	16.66%	10.87%
Dancers	16,057	5,808	4,542	3,377	1,726	523	81
(Dancers & Dancing teachers)	100.00%	36.17%	28.29%	21.03%	10.75%	3.26%	0.50%
Designers							
(Designers)	12,533	1,769	2,513	2,867	3,277	1,491	616
	100.00%	14.11%	20.05%	22.88%	26.15%	11.90%	4.92%
(Decorators/Window Dressers)	24,587	3,581	4,457	6,462	5,992	3,296	799
	100.00%	14.56%	18.13%	26.28%	24.37%	13.41%	3.25%
Musicians and Composers	109,846	15,239	22,175	20,829	21,845	16,768	12,990
(Musicians & Music Teachers)	100.00%	13.87%	20.19%	18.96%	19.89%	15.27%	11.83%
Painters, Sculptors, etc.	36,722	5,516	10,032	8,472	6,756	4,324	1,622
(Artists & Art Teachers)	100.00%	15.02%	27.32%	23.07%	18.40%	11.77%	4.42%
Photographers	6,221	706	1,357	1,818	1,230	872	238
	100.00%	11.35%	21.81%	29.22%	19.77%	14.02%	3.83%
Artists, Performers, & related	2,847	469	1,053	735	408	162	20
(Entertainers, n.e.c.)	100.00%	16.47%	36.99%	25.82%	14.33%	5.69%	0.70%
Total Artists inc. Dancers	221,841	34,236	49,207	47,734	43,706	29,393	17,565
	100.00%	15.43%	22.18%	21.52%	19.70%	13.25%	7.92%
Total Artists excl. Dancers	205,784	28,428	44,665	44,357	41,980	28,870	17,484
	100.00%	13.81%	21.70%	21.56%	20.40%	14.03%	8.50%
Total Artists excl. Dancers	198,830	27,403	44,823	45,707	41,123	26,537	13,236
(with musicians adjustment)	100.00%	13.78%	22.54%	22.99%	20.68%	13.35%	6.66%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table I-2-70. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)		AGE					
	Total	*16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
MALE							
Total ECLF age 16+	49,536,472	8,625,111	11,001,263	10,432,847	10,246,534	7,126,960	2,103,757
	100.00%	17.41%	22.21%	21.06%	20.68%	14.39%	4.25%
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,992,250	851,140	2,153,965	1,731,242	1,304,299	719,493	232,111
	100.00%	12.17%	30.81%	24.76%	18.65%	10.29%	3.32%
Actors & Directors (Actors)	8,400	1,875	2,800	1,775	1,175	525	250
	100.00%	22.32%	33.33%	21.13%	13.99%	6.25%	2.98%
Announcers	20,100	7,050	6,800	3,425	1,925	775	125
	100.00%	35.07%	33.83%	17.04%	9.58%	3.86%	0.62%
Architects	54,050	2,975	14,750	15,000	11,900	6,950	2,475
	100.00%	5.50%	27.29%	27.75%	22.02%	12.86%	4.58%
Art & Music Teachers	19,925	1,375	6,225	5,925	4,075	1,750	575
	100.00%	6.90%	31.24%	29.74%	20.45%	8.78%	2.89%
Authors	17,600	1,075	4,475	4,925	4,200	1,875	1,050
	100.00%	6.11%	25.43%	27.98%	23.86%	10.65%	5.97%
Dancers	1,275	475	525	125	125	25	0
	100.00%	37.25%	41.18%	9.80%	9.80%	1.96%	0.00%
Designers							
(Designers)	83,975	7,775	26,750	22,325	16,375	8,500	2,250
	100.00%	9.26%	31.85%	26.59%	19.50%	10.12%	2.68%
(Decorators/Window Dressers)	30,717	7,322	7,487	5,727	4,574	3,946	1,661
	100.00%	23.84%	24.37%	18.64%	14.89%	12.85%	5.41%
Musicians and Composers	62,650	24,525	14,875	8,625	6,700	5,375	2,550
	100.00%	39.15%	23.74%	13.77%	10.69%	8.58%	4.07%
Painters, Sculptors, etc.	65,225	8,375	18,000	15,575	13,325	7,050	2,900
	100.00%	12.84%	27.60%	23.88%	20.43%	10.81%	4.45%
Photographers	57,225	9,850	14,100	13,000	11,575	7,025	1,675
	100.00%	17.21%	24.64%	22.72%	20.23%	12.28%	2.93%
Artists & related, n.e.c.	48,600	7,725	13,350	11,175	9,450	5,150	1,750
	100.00%	15.90%	27.47%	22.99%	19.44%	10.60%	3.60%
Total Artists inc. Announcers	469,742	80,397	130,137	107,602	85,399	48,946	17,261
	100.00%	17.12%	27.70%	22.91%	18.18%	10.42%	3.67%
Total Artists excl. Announcers	449,642	73,347	123,337	104,177	83,474	48,171	17,136
	100.00%	16.31%	27.43%	23.17%	18.56%	10.71%	3.81%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-70. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)	Total	AGE *16 to 24*	 *25 to 34*	 *35 to 44*	 *45 to 54*	 *55 to 64*	 *65 & over*
FEMALE							
Total ECLF age 16+	30,534,658	7,202,081	5,704,702	5,984,807	6,331,308	4,155,130	1,156,630
	100.00%	23.59%	18.68%	19.60%	20.73%	13.61%	3.79%
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	890,798	1,199,879	941,473	860,242	619,824	162,500
	100.00%	19.06%	25.67%	20.14%	18.40%	13.26%	3.48%
Actors & Directors (Actors)	6,250	1,525	1,775	1,425	725	625	175
	100.00%	24.40%	28.40%	22.80%	11.60%	10.00%	2.80%
Announcers	1,325	350	275	375	150	75	100
	100.00%	26.42%	20.75%	28.30%	11.32%	5.66%	7.55%
Architects	2,075	200	550	550	325	300	150
	100.00%	9.64%	26.51%	26.51%	15.66%	14.46%	7.23%
Art, Drama, & Music Teachers	10,850	1,575	3,075	2,225	1,800	1,675	500
	100.00%	14.52%	28.34%	20.51%	16.59%	15.44%	4.61%
Authors	8,025	700	2,050	1,700	1,800	1,000	775
	100.00%	8.72%	25.55%	21.18%	22.43%	12.46%	9.66%
Dancers	5,275	2,925	1,800	300	150	25	75
	100.00%	55.45%	34.12%	5.69%	2.84%	0.47%	1.42%
Designers							
(Designers)	27,975	5,575	7,300	5,900	5,300	2,900	1,000
	100.00%	19.93%	26.09%	21.09%	18.95%	10.37%	3.57%
(Decorators/Window Dressers)	43,287	8,093	6,941	8,948	10,219	6,643	2,443
	100.00%	18.70%	16.03%	20.67%	23.61%	15.35%	5.64%
Musicians and Composers	33,325	7,325	7,200	7,300	5,175	3,725	2,600
	100.00%	21.98%	21.61%	21.91%	15.53%	11.18%	7.80%
Painters, Sculptors, etc.	37,375	8,950	9,575	7,875	6,425	3,150	1,400
	100.00%	23.95%	25.62%	21.07%	17.19%	8.43%	3.75%
[illegible]	8,900	2,575	1,575	1,575	1,725	1,000	450
	100.00%	28.93%	17.70%	17.70%	19.38%	11.24%	5.06%
Artists, Performers, & related	17,200	3,050	4,675	3,875	2,925	1,725	950
	100.00%	17.73%	27.18%	22.53%	17.01%	10.03%	5.52%
Total Artists inc. Announcers	201,862	42,843	46,791	42,048	36,719	22,843	10,618
	100.00%	21.22%	23.18%	20.83%	18.19%	11.32%	5.26%
Total Artists excl. Announcers	200,537	42,493	46,516	41,673	36,569	22,768	10,518
	100.00%	21.19%	23.20%	20.78%	18.24%	11.35%	5.24%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-80. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title		AGE					
MALE	Total ECLF	*16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
Total employed age 16+	56,004,690	10,988,252	15,607,328	11,116,179	9,453,810	6,963,868	1,875,253
	100.00%	19.62%	27.87%	19.85%	16.88%	12.43%	3.35%
Professional Specialty Occup. (employed only)	6,133,501	489,330	2,115,448	1,501,398	1,112,479	702,952	211,894
	100.00%	7.98%	34.49%	24.48%	18.14%	11.46%	3.45%
Actors & Directors	45,020	6,220	18,700	9,540	6,220	3,160	1,180
	100.00%	13.82%	41.54%	21.19%	13.82%	7.02%	2.62%
Announcers	36,640	15,260	13,240	3,480	3,000	1,300	360
	100.00%	41.65%	36.14%	9.50%	8.19%	3.55%	0.98%
Architects	99,140	7,740	36,300	23,500	17,400	10,780	3,420
	100.00%	7.81%	36.61%	23.70%	17.55%	10.87%	3.45%
Art,Drama,& Music Teachers	15,320	1,240	4,660	3,960	3,200	1,900	360
	100.00%	8.09%	30.42%	25.85%	20.89%	12.40%	2.35%
Authors	24,900	1,160	6,940	6,020	4,280	3,700	2,800
	100.00%	4.66%	27.87%	24.18%	17.19%	14.86%	11.24%
Dancers	3,200	1,020	1,580	240	180	100	80
	100.00%	31.88%	49.38%	7.50%	5.63%	3.13%	2.50%
Designers	168,320	19,820	56,800	39,420	28,300	18,440	5,540
	100.00%	11.78%	33.75%	23.42%	16.81%	10.96%	3.29%
Musicians and Composers	96,480	21,820	44,320	12,820	7,780	5,700	4,040
	100.00%	22.62%	45.94%	13.29%	8.06%	5.91%	4.19%
Painters,Sculptors, etc.	78,440	10,280	27,180	16,200	12,000	9,260	3,520
	100.00%	13.11%	34.65%	20.65%	15.30%	11.81%	4.49%
Photographers	72,220	13,060	26,040	14,000	9,240	7,180	2,700
	100.00%	18.08%	36.06%	19.39%	12.79%	9.94%	3.74%
Artists & related, n.e.c.	30,860	6,500	11,340	5,360	3,300	2,920	1,440
	100.00%	21.06%	36.75%	17.37%	10.69%	9.46%	4.67%
Total Artists inc. Announcers	670,540	104,120	247,100	134,540	94,900	64,440	25,440
	100.00%	15.53%	36.85%	20.06%	14.15%	9.61%	3.79%
Total Artists excl. Announcers	633,900	88,860	233,860	131,060	91,900	63,140	25,080
	100.00%	14.02%	36.89%	20.68%	14.50%	9.96%	3.96%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-80. Age of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total ECLF	AGE *16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
FEMALE							
Total employed age 16+	41,634,665	9,851,342	11,365,570	8,021,255	6,604,255	4,619,532	1,172,711
	100.00%	23.66%	27.30%	19.27%	15.86%	11.10%	2.82%
Professional Specialty Occup.	5,884,596	766,837	2,218,627	1,337,156	905,462	526,039	130,475
(employed only)	100.00%	13.03%	37.70%	22.72%	15.39%	8.94%	2.22%
Actors & Directors	22,640	4,160	9,900	4,340	2,380	1,460	400
	100.00%	18.37%	43.73%	19.17%	10.51%	6.45%	1.77%
Announcers	8,720	3,840	3,100	680	640	260	200
	100.00%	44.04%	35.55%	7.80%	7.34%	2.98%	2.29%
Architects	9,400	1,420	5,040	1,600	780	380	180
	100.00%	15.11%	53.62%	17.02%	8.30%	4.04%	1.91%
Art, Drama, & Music Teachers	13,820	1,520	5,040	3,380	1,900	1,360	620
	100.00%	11.00%	36.47%	24.46%	13.75%	9.84%	4.49%
Authors	21,000	1,280	6,460	5,280	3,740	2,660	1,580
	100.00%	6.10%	30.76%	25.14%	17.81%	12.67%	7.52%
Dancers	9,860	4,900	3,800	800	220	100	40
	100.00%	49.70%	38.54%	8.11%	2.23%	1.01%	0.41%
Designers	170,300	34,700	57,300	33,580	23,520	15,660	5,540
	100.00%	20.38%	33.65%	19.72%	13.81%	9.20%	3.25%
Musicians and Composers	40,940	8,680	12,680	7,080	5,160	3,700	3,640
	100.00%	21.20%	30.97%	17.29%	12.60%	9.04%	8.89%
Painters, Sculptors, etc.	72,920	14,480	27,560	13,460	9,460	5,700	2,260
	100.00%	19.86%	37.79%	18.46%	12.97%	7.82%	3.10%
Photographers	23,720	7,700	8,340	3,440	2,100	1,540	600
	100.00%	32.46%	35.16%	14.50%	8.85%	6.49%	2.53%
Artists, Performers, & related	19,960	5,080	7,220	3,380	1,920	1,380	980
	100.00%	25.45%	36.17%	16.93%	9.62%	6.91%	4.91%
Total Artists inc. Announcers	413,280	87,760	146,440	77,020	51,820	34,200	16,040
	100.00%	21.23%	35.43%	18.64%	12.54%	8.28%	3.88%
Total Artists excl. Announcers	404,560	83,920	143,340	76,340	51,180	33,940	15,840
	100.00%	20.74%	35.43%	18.87%	12.65%	8.39%	3.92%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-2-85. Age of the Experienced Civilian Labor Force, by Occupation Group and Sex, 1985.

1980 Occupation Title		AGE					
	Total	*16 to 24*	*25 to 34*	*35 to 44*	*45 to 54*	*55 to 64*	*65 & over*
MALE							
Total ECLF age 16+	63,365,022	11,920,529	18,541,760	14,257,810	9,795,619	7,038,024	1,811,280
	100.00%	18.81%	29.26%	22.50%	15.46%	11.11%	2.86%
Professional Specialty Occup.	7,008,614	477,412	2,164,441	2,103,591	1,146,396	893,769	223,005
	100.00%	6.81%	30.88%	30.01%	16.36%	12.75%	3.18%
Total Artists inc. Announcers	813,768	124,212	294,288	191,346	92,627	78,261	33,034
	100.00%	15.26%	36.16%	23.51%	11.38%	9.62%	4.06%
Total Artists excl. Announcers	771,065	103,277	281,138	187,322	88,998	77,297	33,034
	100.00%	13.39%	36.46%	24.29%	11.54%	10.02%	4.28%
FEMALE							
Total ECLF age 16+	50,739,258	10,905,314	14,639,457	11,407,470	7,551,992	5,054,606	1,180,419
	100.00%	21.49%	28.85%	22.48%	14.88%	9.96%	2.33%
Professional Specialty Occup.	6,929,738	650,961	2,484,011	2,037,282	1,081,655	552,979	122,850
	100.00%	9.39%	35.85%	29.40%	15.61%	7.98%	1.77%
Total Artists inc. Announcers	610,533	102,358	238,019	133,311	85,737	37,071	14,037
	100.00%	16.77%	38.99%	21.84%	14.04%	6.07%	2.30%
Total Artists excl. Announcers	603,688	97,066	238,019	133,311	84,185	37,071	14,037
	100.00%	16.08%	39.43%	22.08%	13.95%	6.14%	2.33%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-3-50. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	CLASS OF WORKER				
	Total	Private	Government	Self-Employed	Unpaid Family
MALE					
Total employed age 14+	40,019,100	27,448,110	3,457,890	8,459,670	653,430
	100.00%	68.59%	8.64%	21.14%	1.63%
Professional Specialty Occup.	2,911,290	1,669,680	712,860	527,310	1,440
(Prof, Tech, & Kindred)	100.00%	57.35%	24.49%	18.11%	0.05%
Actors & Directors	8,430	7,080	570	750	30
(Actors)	100.00%	83.99%	6.76%	8.90%	0.36%
Announcers	NA	NA	NA	NA	NA
Architects	22,650	10,710	2,430	9,510	0
	100.00%	47.28%	10.73%	41.99%	0.00%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA
Authors	9,840	3,660	360	5,790	30
	100.00%	37.20%	3.66%	58.84%	0.30%
Dancers	4,350	3,300	150	810	90
(Dancers & Dancing teachers)	100.00%	75.86%	3.45%	18.62%	2.07%
Designers					
(Designers)	28,650	24,600	870	3,150	30
	100.00%	85.86%	3.04%	10.99%	0.10%
(Draftsmen)	109,290	92,340	15,150	1,800	0
	100.00%	84.49%	13.86%	1.65%	0.00%
(Designers less 10% Drafts.)	17,721	15,366	(645)	2,970	30
	100.00%	86.71%	-3.64%	16.76%	0.17%
(Decorators/Window Dressers)	28,680	24,420	330	3,900	30
	100.00%	85.15%	1.15%	13.60%	0.10%
Musicians and Composers	73,110	46,920	11,310	14,880	0
(Musicians & Music Teachers)	100.00%	64.18%	15.47%	20.35%	0.00%
Painters, Sculptors, etc.	49,890	31,560	4,920	13,320	90
(Artists & Art Teachers)	100.00%	63.26%	9.86%	26.70%	0.18%
Photographers	42,180	21,240	2,730	18,180	30
	100.00%	50.36%	6.47%	43.10%	0.07%
Artists & related, n.e.c.	10,530	7,770	60	2,670	30
(Entertainers, n.e.c.)	100.00%	73.79%	0.57%	25.36%	0.28%
Total Artists inc. Dancers	278,310	181,260	23,730	72,960	360
	100.00%	65.13%	8.53%	26.22%	0.13%
Total Artists excl. Dancers	273,960	177,960	23,580	72,150	270
	100.00%	64.96%	8.61%	26.34%	0.10%
Total Artists excl. Dancers	272,112	176,988	21,414	73,413	297
(with musicians adjustment)	100.00%	65.04%	7.87%	26.98%	0.11%
Total Artists excl. Dancers	260,090	166,831	19,748	73,215	297
(with mus. & draftsmen adj.)	100.00%	64.14%	7.59%	28.15%	0.11%

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-3-50. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	CLASS OF WORKER Total	Private	Government	Self-Employed	Unpaid Family
FEMALE					
To[illegible] d age 14+	15,735,660	12,226,830	2,034,270	962,610	511,950
	100.00%	77.70%	12.93%	6.12%	3.25%
Professional Specialty Occup.	1,946,520	855,540	982,800	102,060	6,120
(Prof, Tech, & Kindred)	100.00%	43.95%	50.49%	5.24%	0.31%
Actors & Directors	5,100	4,020	450	600	30
(Actors)	100.00%	78.82%	8.82%	11.76%	0.59%
Announcers	NA	NA	NA	NA	NA
Architects	900	570	180	150	0
	100.00%	63.33%	20.00%	16.67%	0.00%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA
Authors	5,520	1,500	210	3,780	30
	100.00%	27.17%	3.80%	68.48%	0.54%
Dancers	10,770	7,680	300	2,730	60
(Dancers & Dancing teachers)	100.00%	71.31%	2.79%	25.35%	0.56%
Designers					
(Designers)	10,110	8,160	60	1,830	60
	100.00%	80.71%	0.59%	18.10%	0.59%
(Decorators/Window Dressers)	13,680	11,130	120	2,340	90
	100.00%	81.36%	0.88%	17.11%	0.66%
Musicians and Composers	81,270	33,180	16,800	31,110	180
(Musicians & Music Teachers)	100.00%	40.83%	20.67%	38.28%	0.22%
Painters, Sculptors, etc.	28,710	16,110	6,900	5,580	120
(Artists & Art Teachers)	100.00%	56.11%	24.03%	19.44%	0.42%
Photographers	8,070	5,220	210	2,340	300
	100.00%	64.68%	2.60%	29.00%	3.72%
Artists, Performers, & related	4,890	3,690	240	780	180
(Entertainers, n.e.c.)	100.00%	75.46%	4.91%	15.95%	3.68%
Total Artists inc. Dancers	169,020	91,260	25,470	51,240	1,050
	100.00%	53.99%	15.07%	30.32%	0.62%
Total Artists excl. Dancers	158,250	83,580	25,170	48,510	990
	100.00%	52.82%	15.91%	30.65%	0.63%
Total Artists excl. Dancers	156,105	92,190	20,955	41,655	1,305
(with musicians adjustment)	100.00%	59.06%	13.42%	26.68%	0.84%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-3-60. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	CLASS OF WORKER				
	Total	Private	Government	Self-Employed	Unpaid Family
MALE					
Total employed age 14+	43,490,888	31,751,196	4,681,222	6,851,316	207,154
	100.00%	73.01%	10.76%	15.75%	0.48%
Professional Specialty Occup.	4,473,300	2,579,836	1,206,707	682,900	3,857
(Prof, Tech, & Kindred)	100.00%	57.67%	26.98%	15.27%	0.09%
Actors & Directors	5,936	4,319	830	787	0
(Actors)	100.00%	72.76%	13.98%	13.26%	0.00%
Announcers	NA	NA	NA	NA	NA
Architects	29,391	14,112	2,758	12,521	0
	100.00%	48.01%	9.38%	42.60%	0.00%
Art,Drama,& Music Teachers	NA	NA	NA	NA	NA
Authors	19,797	12,506	1,184	6,086	21
	100.00%	63.17%	5.98%	30.74%	0.11%
Dancers	4,197	3,107	21	1,048	21
(Dancers & Dancing teachers)	100.00%	74.03%	0.50%	24.97%	0.50%
Designers					
(Designers)	53,819	44,110	2,964	6,745	0
	100.00%	81.96%	5.51%	12.53%	0.00%
(Decorators/Window Dressers)	28,225	22,294	242	5,588	101
	100.00%	78.99%	0.86%	19.80%	0.36%
Musicians and Composers	81,640	38,595	25,032	17,950	63
(Musicians & Music Teachers)	100.00%	47.27%	30.66%	21.99%	0.08%
Painters,Sculptors, etc.	66,194	40,197	10,232	15,745	20
(Artists & Art Teachers)	100.00%	60.73%	15.46%	23.79%	0.03%
Photographers	44,853	25,515	3,971	15,305	62
	100.00%	56.89%	8.85%	34.12%	0.14%
Artists & related, n.e.c.	8,301	5,768	221	2,292	20
(Entertainers, n.e.c.)	100.00%	69.49%	2.66%	27.61%	0.24%
Total Artists inc. Dancers	342,353	210,523	47,455	84,067	308
	100.00%	61.49%	13.86%	24.56%	0.09%
Total Artists excl. Dancers	338,156	207,416	47,434	83,019	287
	100.00%	61.34%	14.03%	24.55%	0.08%
Total Artists excl. Dancers	339,316	212,720	42,165	84,141	291
(with musicians adjustment)	100.00%	62.69%	12.43%	24.80%	0.09%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-3-60. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	CLASS OF WORKER				
	Total	Private	Government	Self-Employed	Unpaid Family
FEMALE					
Total employed age 14+	21,155,675	16,466,529	3,166,575	1,058,023	464,548
	100.00%	77.84%	14.97%	5.00%	2.20%
Professional Specialty Occup.	2,749,941	1,146,443	1,418,588	171,584	13,326
(Prof, Tech, & Kindred)	100.00%	41.69%	51.59%	6.24%	0.48%
Actors & Directors	3,281	2,581	339	361	0
(Actors)	100.00%	78.67%	10.33%	11.00%	0.00%
Announcers	NA	NA	NA	NA	NA
Architects	637	420	58	140	19
	100.00%	65.93%	9.11%	21.98%	2.98%
Art,Drama,& Music Teachers	NA	NA	NA	NA	NA
Authors	7,679	2,939	298	4,362	80
	100.00%	38.27%	3.88%	56.80%	1.04%
Dancers	15,616	7,876	681	6,939	120
(Dancers & Dancing teachers)	100.00%	50.44%	4.36%	44.44%	0.77%
Designers					
(Designers)	11,934	8,909	100	2,684	241
	100.00%	74.65%	0.84%	22.49%	2.02%
(Decorators/Window Dressers)	23,759	17,627	41	4,529	1,562
	100.00%	74.19%	0.17%	19.06%	6.57%
Musicians and Composers	109,364	38,951	22,605	47,669	139
(Musicians & Music Teachers)	100.00%	35.62%	20.67%	43.59%	0.13%
Painters,Sculptors, etc.	35,495	17,235	10,947	6,931	382
(Artists & Art Teachers)	100.00%	48.56%	30.84%	19.53%	1.08%
Photographers	5,882	2,922	428	2,026	506
	100.00%	49.68%	7.28%	34.44%	8.60%
Artists, Performers, & related	2,588	1,867	161	539	21
(Entertainers, n.e.c.)	100.00%	72.14%	6.22%	20.83%	0.81%
Total Artists inc. Dancers	216,235	101,327	35,658	76,180	3,070
	100.00%	46.86%	16.49%	35.23%	1.42%
Total Artists excl. Dancers	200,619	93,451	34,977	69,241	2,950
	100.00%	46.58%	17.43%	34.51%	1.47%
Total Artists excl. Dancers	191,565	101,226	29,861	56,193	4,286
(with musicians adjustment)	100.00%	52.84%	15.59%	29.33%	2.24%

ote: See notes at end of Appendix D for sources of the data and other notes.

ble D-3-70. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)	CLASS OF WORKER				
MALE	Total	Private	Government	Self-Employed	Unpaid Family
tal employed age 16+	47,730,661	35,004,990	6,711,592	5,889,183	124,896
	100.00%	73.34%	14.06%	12.34%	0.26%
ofessional Specialty Occup.	6,875,878	3,981,210	2,058,777	832,916	2,975
(Prof, Tech, & Kindred)	100.00%	57.90%	29.94%	12.11%	0.04%
tors & Directors	5,625	4,400	600	625	0
(Actors)	100.00%	78.22%	10.67%	11.11%	0.00%
nouncers	19,700	18,300	1,100	300	0
	100.00%	92.89%	5.58%	1.52%	0.00%
chitects	53,375	27,150	6,600	19,600	25
	100.00%	50.87%	12.37%	36.72%	0.05%
t,Drama,& Music Teachers	19,825	7,825	12,000	0	0
	100.00%	39.47%	60.53%	0.00%	0.00%
thors	16,725	9,350	1,625	5,575	175
	100.00%	55.90%	9.72%	33.33%	1.05%
ncers	1,000	875	50	75	0
	100.00%	87.50%	5.00%	7.50%	0.00%
signers					
(Designers)	81,650	68,450	4,000	9,125	75
	100.00%	83.83%	4.90%	11.18%	0.09%
Decorators/Window Dressers)	29,777	23,132	235	6,314	96
	100.00%	77.68%	0.79%	21.20%	0.32%
sicians and Composers	57,725	39,700	1,175	16,775	75
	100.00%	68.77%	2.04%	29.06%	0.13%
inters,Sculptors, etc.	63,275	39,075	4,125	19,950	125
	100.00%	61.75%	6.52%	31.53%	0.20%
otographers	55,775	32,075	7,775	15,850	75
	100.00%	57.51%	13.94%	28.42%	0.13%
tists & related, n.e.c.	46,450	31,150	6,000	9,075	225
	100.00%	67.06%	12.92%	19.54%	0.48%
tal Artists inc. Announcers	450,902	301,482	45,285	103,264	871
	100.00%	66.86%	10.04%	22.90%	0.19%
tal Artists excl. Announcers	431,202	283,182	44,185	102,964	871
	100.00%	65.67%	10.25%	23.88%	0.20%

:e: See notes at end of Appendix D for sources of the data and other notes.

ble D-3-70. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)		CLASS OF WORKER			
	Total	Private	Government	Self-Employed	Unpaid Family
FEMALE					
tal employed age 16+	29,074,510	21,849,789	5,676,267	1,256,987	291,467
	100.00%	75.15%	19.52%	4.[illegible]	1.00%
ofessional Specialty Occup.	4,575,990	2,022,126	2,346,960	194,903	12,001
(Prof, Tech, & Kindred)	100.00%	44.19%	51.29%	4.26%	0.26%
tors & Directors	4,250	3,200	600	425	25
(Actors)	100.00%	75.29%	14.12%	10.00%	0.59%
nouncers	1,275	1,100	75	100	0
	100.00%	86.27%	5.88%	7.84%	0.00%
chitects	2,075	1,075	175	775	50
	100.00%	51.81%	8.43%	37.35%	2.41%
t,Drama,& Music Teachers	10,600	5,025	5,575	0	0
	100.00%	47.41%	52.59%	0.00%	0.00%
thors	7,675	2,650	975	3,900	150
	100.00%	34.53%	12.70%	50.81%	1.95%
ncers	4,550	4,300	100	150	0
	100.00%	94.51%	2.20%	3.30%	0.00%
signers					
(Designers)	26,425	20,250	600	5,425	150
	100.00%	76.63%	2.27%	20.53%	0.57%
Decorators/Window Dressers)	41,851	32,722	270	7,722	1,137
	100.00%	78.19%	0.65%	18.45%	2.72%
sicians and Composers	32,000	25,650	1,950	4,325	75
	100.00%	80.16%	6.09%	13.52%	0.23%
inters,Sculptors, etc.	35,775	20,675	2,750	12,000	350
	100.00%	57.79%	7.69%	33.54%	0.98%
otographers	8,400	5,250	750	2,250	150
	100.00%	62.50%	8.93%	26.79%	1.79%
tists & related, n.e.c.	15,850	9,775	2,125	3,750	200
	100.00%	61.67%	13.41%	23.66%	1.26%
tal Artists inc. Announcers	190,726	131,672	15,945	40,822	2,287
	100.00%	69.04%	8.36%	21.40%	1.20%
tal Artists excl. Announcers	189,451	130,572	15,870	40,722	2,287
	100.00%	68.92%	8.38%	21.49%	1.21%

te: See notes at end of Appendix D for sources of the data and other notes.

Table D-3-80. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	CLASS OF WORKER				
MALE	Total	Private	Government	Self-Employed	Unpaid Family
Total employed age 16+	56,004,690	42,553,015	8,146,335	5,148,681	156,659
	100.00%	75.98%	14.55%	9.19%	0.28%
Professional Specialty Occup.	6,133,501	3,362,315	2,006,461	761,071	3,654
	100.00%	54.82%	32.71%	12.41%	0.06%
Actors & Directors	39,220	29,160	2,820	7,120	120
	100.00%	74.35%	7.19%	18.15%	0.31%
Announcers	34,980	32,580	1,300	1,080	20
	100.00%	93.14%	3.72%	3.09%	0.06%
Architects	96,820	49,000	8,860	38,900	60
	100.00%	50.61%	9.15%	40.18%	0.06%
Art,Drama,& Music Teachers	15,040	5,520	9,520	0	0
	100.00%	36.70%	63.30%	0.00%	0.00%
Authors	24,220	4,600	980	18,320	320
	100.00%	18.99%	4.05%	75.64%	1.32%
Dancers	2,620	2,060	80	480	0
	100.00%	78.63%	3.05%	18.32%	0.00%
Designers	163,060	125,140	6,380	31,220	320
	100.00%	76.74%	3.91%	19.15%	0.20%
Musicians and Composers	87,540	48,160	1,880	37,280	220
	100.00%	55.01%	2.15%	42.59%	0.25%
Painters,Sculptors, etc.	75,040	36,220	5,000	33,520	300
	100.00%	48.27%	6.66%	44.67%	0.40%
Photographers	69,340	36,240	7,060	25,940	100
	100.00%	52.26%	10.18%	37.41%	0.14%
Artists & related, n.e.c.	28,620	15,500	2,140	10,660	320
	100.00%	54.16%	7.48%	37.25%	1.12%
Total Artists inc. Announcers	636,500	384,180	46,020	204,520	1,780
	100.00%	60.36%	7.23%	32.13%	0.28%
Total Artists excl. Announcers	601,520	351,600	44,720	203,440	1,760
	100.00%	58.45%	7.43%	33.82%	0.29%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-3-80. Class of Worker of Employed Persons, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	CLASS OF WORKER Total	Private	Government	Self-Employed	Unpaid Family
FEMALE					
Total employed age 16+	41,634,665	31,219,189	8,543,466	1,529,190	342,820
	100.00%	74.98%	20.52%	3.67%	0.82%
Professional Specialty Occup.	5,884,596	2,607,244	3,012,994	252,979	11,379
	100.00%	44.31%	51.20%	4.30%	0.19%
Actors & Directors	18,200	14,340	1,380	2,360	120
	100.00%	78.79%	7.58%	12.97%	0.66%
Announcers	8,020	7,440	340	220	20
	100.00%	92.77%	4.24%	2.74%	0.25%
Architects	9,000	5,500	1,380	2,020	100
	100.00%	61.11%	15.33%	22.44%	1.11%
Art,Drama,& Music Teachers	13,620	5,720	7,900	0	0
	100.00%	42.00%	58.00%	0.00%	0.00%
Authors	20,220	4,380	1,040	14,480	320
	100.00%	21.66%	5.14%	71.61%	1.58%
Dancers	9,040	7,680	180	1,120	60
	100.00%	84.96%	1.99%	12.39%	0.66%
Designers	161,880	119,340	2,900	37,520	2,120
	100.00%	73.72%	1.79%	23.18%	1.31%
Musicians and Composers	38,520	28,300	1,620	8,520	80
	100.00%	73.47%	4.21%	22.12%	0.21%
Painters,Sculptors, etc.	69,380	33,160	4,900	30,720	600
	100.00%	47.79%	7.06%	44.28%	0.86%
Photographers	21,900	13,460	1,800	6,240	400
	100.00%	61.46%	8.22%	28.49%	1.83%
Artists, Performers, & related	18,260	11,600	1,720	4,580	360
	100.00%	63.53%	9.42%	25.08%	1.97%
Total Artists inc. Announcers	388,040	250,920	25,160	107,780	4,180
	100.00%	64.66%	6.48%	27.78%	1.08%
Total Artists excl. Announcers	380,020	243,480	24,820	107,560	4,160
	100.00%	64.07%	6.53%	28.30%	1.09%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-3-85. Class of Worker of Employed Persons, by Occupation Group and Sex, 1985.

1980 Occupation Title	CLASS OF WORKER				
	Total	Private	Government	Self-Employed	Unpaid Family
MALE					
Total employed age 16+	58,859,016	44,764,402	7,711,225	6,279,990	103,399
	100.00%	76.05%	13.10%	10.67%	0.18%
Professional Specialty Occup.	6,859,075	3,996,404	2,039,385	823,286	0
	100.00%	58.26%	29.73%	12.00%	0.00%
Total Artists inc. Announcers	770,243	476,072	67,862	226,309	0
	100.00%	61.81%	8.81%	29.38%	0.00%
Total Artists excl. Announcers	731,505	438,346	67,862	225,297	0
	100.00%	59.92%	9.28%	30.80%	0.00%
FEMALE					
Total employed age 16+	47,523,443	35,748,288	8,621,001	2,718,633	435,522
	100.00%	75.22%	18.14%	5.72%	0.92%
Professional Specialty Occup.	6,803,562	3,161,335	3,197,336	439,673	5,219
	100.00%	46.47%	47.00%	6.46%	0.08%
Total Artists inc. Announcers	589,628	353,979	25,492	205,194	4,963
	100.00%	60.03%	4.32%	34.80%	0.84%
Total Artists excl. Announcers	582,784	347,135	25,492	205,194	4,963
	100.00%	59.56%	4.37%	35.21%	0.85%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-4-50. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total	Urban	Rural
MALE			
Total ECLF age 14+	42,068,820	27,471,570	14,597,250
	100.00%	65.30%	34.70%
Professional Specialty Occup.	2,965,350	2,446,950	518,400
(Prof, Tech, & Kindred)	100.00%	82.52%	17.48%
Actors & Directors	10,020	9,210	810
(Actors)	100.00%	91.92%	8.08%
Announcers	NA	NA	NA
Architects	22,830	20,160	2,670
	100.00%	88.30%	11.70%
Art,Drama,& Music Teachers	NA	NA	NA
Authors	10,080	8,400	1,680
	100.00%	83.33%	16.67%
Dancers	4,590	4,230	360
(Dancers & Dancing teachers)	100.00%	92.16%	7.84%
Designers			
(Designers)	29,370	26,190	3,180
	100.00%	89.17%	10.83%
(Draftsmen)	112,560	100,770	11,790
	100.00%	89.53%	10.47%
(Designers less 10% drafts.)	18,114	16,113	2,001
	100.00%	88.95%	11.05%
(Decorators/Window Dressers)	30,030	26,340	3,690
	100.00%	87.71%	12.29%
Musicians and Composers	79,740	70,740	9,000
(Musicians & Music Teachers)	100.00%	88.71%	11.29%
Painters,Sculptors, etc.	51,660	46,560	5,100
(Artists & Art Teachers)	100.00%	90.13%	9.87%
Photographers	44,340	39,120	5,220
	100.00%	88.23%	11.77%
Artists & related, n.e.c.	11,520	8,820	2,700
(Entertainers, n.e.c.)	100.00%	76.56%	23.44%
Total Artists inc. Dancers	294,180	259,770	34,410
	100.00%	88.30%	11.70%
Total Artists excl. Dancers	289,590	255,540	34,050
	100.00%	88.24%	11.76%
Total Artists excl. Dancers	286,653	252,798	33,855
(with musicians adjustment)	100.00%	88.19%	11.81%
Total Artists excl. Dancers	275,397	242,721	32,676
(with mus. & draftsmen adj)	100.00%	88.13%	11.87%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-4-50. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total	Urban	Rural
FEMALE			
Total ECLF age 14+	16,481,880	12,753,600	3,728,280
	100.00%	77.38%	22.62%
Professional Specialty Occup.	1,972,440	1,537,680	434,760
(Prof, Tech, & Kindred)	100.00%	77.96%	22.04%
Actors & Directors	6,390	5,910	480
(Actors)	100.00%	92.49%	7.51%
Announcers	NA	NA	NA
Architects	900	810	90
	100.00%	90.00%	10.00%
Art, Drama, & Music Teachers	NA	NA	NA
Authors	5,790	4,560	1,230
	100.00%	78.76%	21.24%
Dancers	11,490	10,650	840
(Dancers & Dancing teachers)	100.00%	92.69%	7.31%
Designers			
(Designers)	10,710	9,960	750
	100.00%	93.00%	7.00%
(Decorators/Window Dressers)	14,040	12,420	1,620
	100.00%	88.46%	11.54%
Musicians and Composers	82,950	66,540	16,410
(Musicians & Music Teachers)	100.00%	80.22%	19.78%
Painters, Sculptors, etc.	30,000	26,640	3,360
(Artists & Art Teachers)	100.00%	88.80%	11.20%
Photographers	8,550	7,470	1,080
	100.00%	87.37%	12.63%
Artists, Performers, & related	5,280	4,620	660
(Entertainers, n.e.c.)	100.00%	87.50%	12.50%
Total Artists inc. Dancers	176,100	149,580	26,520
	100.00%	84.94%	15.06%
Total Artists excl. Dancers	164,610	138,930	25,680
	100.00%	84.40%	15.60%
Total Artists excl. Dancers	163,965	141,855	22,110
(with musicians adjustment)	100.00%	86.52%	13.48%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-4-60. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total	Urban	Rural
MALE			
Total ECLF age 14+	45,713,381	32,461,858	13,251,523
	100.00%	71.01%	28.99%
Professional Specialty Occup.	4,536,067	3,764,856	771,211
(Prof, Tech, & Kindred)	100.00%	83.00%	17.00%
Actors & Directors	8,033	7,872	161
(Actors)	100.00%	98.00%	2.00%
Announcers	NA	NA	NA
Architects	29,651	26,244	3,407
	100.00%	88.51%	11.49%
Art, Drama, & Music Teachers	NA	NA	NA
Authors	20,339	18,128	2,211
	100.00%	89.13%	10.87%
Dancers	4,541	4,238	303
(Dancers & Dancing teachers)	100.00%	93.33%	6.67%
Designers			
(Designers)	55,134	49,169	5,965
	100.00%	89.18%	10.82%
(Decorators/Window Dressers)	28,873	25,545	3,328
	100.00%	88.47%	11.53%
Musicians and Composers	85,575	73,021	12,554
(Musicians & Music Teachers)	100.00%	85.33%	14.67%
Painters, Sculptors, etc.	67,743	60,167	7,576
(Artists & Art Teachers)	100.00%	88.82%	11.18%
Photographers	45,950	40,870	5,080
	100.00%	88.94%	11.06%
Artists & related, n.e.c.	9,358	7,565	1,793
(Entertainers, n.e.c.)	100.00%	80.84%	19.16%
Total Artists inc. Dancers	355,197	312,819	42,378
	100.00%	88.07%	11.93%
Total Artists excl. Dancers	350,656	308,581	42,075
	100.00%	88.00%	12.00%
Total Artists excl. Dancers	351,492	310,231	41,261
(with musicians adjustment)	100.00%	88.26%	11.74%

Note: See notes at end of Appendix D for sources of the data and other notes.

le D-4-60. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total	Urban	Rural
FEMALE			
otal ECLF age 14+	22,293,172	17,386,846	4,906,326
	100.00%	77.99%	22.01%
rofessional Specialty Occup.	2,788,839	2,214,477	574,362
(Prof, Tech, & Kindred)	100.00%	79.40%	20.60%
ctors & Directors	4,551	4,332	219
(Actors)	100.00%	95.19%	4.81%
nnouncers	NA	NA	NA
rchitects	678	598	80
	100.00%	88.20%	11.80%
rt,Drama,& Music Teachers	NA	NA	NA
uthors	7,899	6,534	1,365
	100.00%	82.72%	17.28%
ancers	16,687	14,709	1,978
(Dancers & Dancing teachers)	100.00%	88.15%	11.85%
esigners			
(Designers)	12,533	11,719	814
	100.00%	93.51%	6.49%
(Decorators/Window Dressers)	24,706	20,474	4,232
	100.00%	82.87%	17.13%
usicians and Composers	110,735	86,906	23,829
(Musicians & Music Teachers)	100.00%	78.48%	21.52%
ainters,Sculptors, etc.	36,782	32,126	4,656
(Artists & Art Teachers)	100.00%	87.34%	12.66%
hotographers	6,221	5,198	1,023
	100.00%	83.56%	16.44%
rtists, Performers, & related	2,888	2,408	480
(Entertainers, n.e.c.)	100.00%	83.38%	16.62%
otal Artists inc. Dancers	223,680	185,004	38,676
	100.00%	82.71%	17.29%
otal Artists excl. Dancers	206,993	170,295	36,698
	100.00%	82.27%	17.73%
otal Artists excl. Dancers	199,755	168,537	31,218
(with musicians adjustment)	100.00%	84.37%	15.63%

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-4-70. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)	Total	Urban	Rural
MALE			
Total ECLF age 16+	49,536,472	36,638,127	12,898,345
	100.00%	73.96%	26.04%
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,992,250	5,851,583	1,140,667
	100.00%	83.69%	16.31%
Actors & Directors (Actors)	8,800	8,600	200
	100.00%	97.73%	2.27%
Announcers	20,400	17,250	3,150
	100.00%	84.56%	15.44%
Architects	54,700	48,650	6,050
	100.00%	88.94%	11.06%
Art, Drama, & Music Teachers	19,800	17,150	2,650
	100.00%	86.62%	13.38%
Authors	18,250	16,000	2,250
	100.00%	87.67%	12.33%
Dancers	1,150	1,050	100
	100.00%	91.30%	8.70%
Designers			
(Designers)	84,150	72,800	11,350
	100.00%	86.51%	13.49%
(Decorators/Window Dressers)	NA	NA	NA
Musicians and Composers	63,100	57,000	6,100
	100.00%	90.33%	9.67%
Painters, Sculptors, etc.	65,400	58,700	6,700
	100.00%	89.76%	10.24%
Photographers	56,650	49,950	6,700
	100.00%	88.17%	11.83%
Artists & related, n.e.c.	47,700	40,250	7,450
	100.00%	84.38%	15.62%
Total Artists inc. Announcers	440,100	387,400	52,700
	100.00%	88.03%	11.97%
Total Artists excl. Announcers	419,700	370,150	49,550
	100.00%	88.19%	11.81%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-4-70. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)	Total	Urban	Rural
FEMALE			
Total ECLF age 16+	30,534,658	23,986,682	6,547,976
	100.00%	78.56%	21.44%
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	3,801,651	873,065
	100.00%	81.32%	18.68%
Actors & Directors (Actors)	7,100	6,750	350
	100.00%	95.07%	4.93%
Announcers	1,300	1,150	150
	100.00%	88.46%	11.54%
Architects	1,900	1,650	250
	100.00%	86.84%	13.16%
Art,Drama,& Music Teachers	11,400	10,150	1,250
	100.00%	89.04%	10.96%
Authors	8,100	7,150	950
	100.00%	88.27%	11.73%
ancers	5,250	4,950	300
	100.00%	94.29%	5.71%
Designers			
(Designers)	28,000	24,950	3,050
	100.00%	89.11%	10.89%
(Decorators/Window Dressers)	43,287	34,869	8,418
	100.00%	80.55%	19.45%
Musicians and Composers	34,350	29,800	4,550
	100.00%	86.75%	13.25%
ainters,Sculptors, etc.	40,050	34,600	5,450
	100.00%	86.39%	13.61%
Photographers	9,100	7,950	1,150
	100.00%	87.36%	12.64%
rtists, Performers, & related	16,950	14,900	2,050
	100.00%	87.91%	12.09%
Total Artists inc. Announcers	206,787	178,869	27,918
	100.00%	86.50%	13.50%
Total Artists excl. Announcers	205,487	177,719	27,768
	100.00%	86.49%	13.51%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-4-80. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total	Urban	Rural
MALE			
Total ECLF age 16+	59,753,512	44,082,062	15,671,450
	100.00%	73.77%	26.23%
Professional Specialty Occup.	6,247,708	5,136,109	1,111,599
	100.00%	82.21%	17.79%
Actors & Directors	45,700	41,500	4,200
	100.00%	90.81%	9.19%
Announcers	37,200	31,000	6,200
	100.00%	83.33%	16.67%
Architects	99,900	86,500	13,400
	100.00%	86.59%	13.41%
Art,Drama,& Music Teachers	13,000	11,400	1,600
	100.00%	87.69%	12.31%
Authors	25,300	22,400	2,900
	100.00%	88.54%	11.46%
Dancers	2,500	2,300	200
	100.00%	92.00%	8.00%
Designers	163,600	138,600	25,000
	100.00%	84.72%	15.28%
Musicians and Composers	103,400	91,700	11,700
	100.00%	88.68%	11.32%
Painters,Sculptors, etc.	84,200	72,000	12,200
	100.00%	85.51%	14.49%
Photographers	68,200	58,700	9,500
	100.00%	86.07%	13.93%
Artists & related, n.e.c.	29,000	22,800	6,200
	100.00%	78.62%	21.38%
Total Artists inc. Announcers	672,000	578,900	93,100
	100.00%	86.15%	13.85%
Total Artists excl. Announcers	634,800	547,900	86,900
	100.00%	86.31%	13.69%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table C-4-80. Urban/Rural Residence of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total	Urban	Rural
FEMALE			
Total ECLF age 16+	44,304,473	34,387,627	9,916,846
	100.00%	77.62%	22.38%
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,027,432	4,827,763	1,199,669
	100.00%	80.10%	19.90%
Actors & Directors	23,500	22,300	1,200
	100.00%	94.89%	5.11%
Announcers	8,600	7,000	1,600
	100.00%	81.40%	18.60%
Architects	8,300	7,100	1,200
	100.00%	85.54%	14.46%
Art, Drama, & Music Teachers	16,100	13,300	2,800
	100.00%	82.61%	17.39%
Authors	22,900	20,100	2,800
	100.00%	87.77%	12.23%
Dancers	10,400	9,900	500
	100.00%	95.19%	4.81%
Designers	171,800	142,300	29,500
	100.00%	82.83%	17.17%
Musicians and Composers	40,600	36,300	4,300
	100.00%	89.41%	10.59%
Painters, Sculptors, etc.	70,500	60,000	10,500
	100.00%	85.11%	14.89%
Photographers	24,300	20,700	3,600
	100.00%	85.19%	14.81%
Artists & related, n.e.c.	18,700	15,400	3,300
	100.00%	82.35%	17.65%
Total Artists inc. Announcers	415,700	354,400	61,300
	100.00%	85.25%	14.75%
Total Artists excl. Announcers	407,100	347,400	59,700
	100.00%	85.34%	14.66%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-50. Percent Unemployed by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title) MALE	Total ECLF	Total Employed	Percent Unemployed
Total	42,068,820	40,019,100	4.87%
Professional Specialty Occup. (Prof, Tech, & Kindred)	2,965,350	2,911,290	1.82%
Actors & Directors (Actors)	10,020	8,430	15.87%
Announcers	NA	NA	NA
Architects	22,830	22,650	0.79%
Art,Drama,& Music Teachers	NA	NA	NA
Authors	10,080	9,840	2.38%
Dancers (Dancers & Dancing teachers)	4,590	4,350	5.23%
Designers			
(Designers)	29,370	28,650	2.45%
(Draftsmen)	112,560	109,290	2.91%
(Designers less 10% drafts.)	18,114	17,721	2.17%
(Decorators/Window Dressers)	30,030	28,680	4.50%
Musicians and Composers (Musicians & Music Teachers)	79,740	73,110	8.31%
Painters,Sculptors, etc. (Artists & Art Teachers)	51,660	49,890	3.43%
Photographers	44,340	42,180	4.87%
Artists & related, n.e.c. (Entertainers, n.e.c.)	11,520	10,530	8.59%
Total Artists inc. Dancers	294,180	278,310	5.39%
Total Artists excl. Dancers	289,590	273,960	5.40%
Total Artists excl. Dancers (with musicians adjustment)	286,653	272,112	5.07%
Total Artists excl. Dancers (with mus. & draftsmen adj.)	275,397	261,183	5.16%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-50. Percent Unemployed by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total ECLF	Total Employed	Percent Unemployed
FEMALE			
Total ECLF age 14+	16,481,880	15,735,660	4.53%
Professional Specialty Occup. (Prof, Tech, & Kindred)	1,972,440	1,946,520	1.31%
Actors & Directors (Actors)	6,390	5,100	20.19%
Announcers	NA	NA	NA
Architects	900	900	0.00%
Art,Drama,& Music Teachers	NA	NA	NA
Authors	5,790	5,520	4.66%
Dancers (Dancers & Dancing teachers)	11,490	10,770	6.27%
Designers (Designers)	10,710	10,110	5.60%
(Decorators/Window Dressers)	14,040	13,680	2.56%
Musicians and Composers (Musicians & Music Teachers)	82,950	81,270	2.03%
Painters,Sculptors, etc. (Artists & Art Teachers)	30,000	28,710	4.30%
Photographers	8,550	8,070	5.61%
Artists, Performers, & related (Entertainers, n.e.c.)	5,280	4,890	7.39%
Total Artists inc. Dancers	176,100	169,020	4.02%
Total Artists excl. Dancers	164,610	158,250	3.86%
Total Artists excl. Dancers (with musicians adjustment)	163,965	156,105	4.79%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-60. Percent Unemployed by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title) MALE	Total ECLF	Total Employed	Percent Unemployed
Total	45,713,381	43,490,888	4.86%
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,536,067	4,473,300	1.38%
Actors & Directors (Actors)	8,033	5,936	26.10%
Announcers	NA	NA	NA
Architects	29,651	29,391	0.88%
Art,Drama,& Music Teachers	NA	NA	NA
Authors	20,339	19,797	2.66%
Dancers (Dancers & Dancing teachers)	4,541	4,197	7.58%
Designers			
(Designers)	55,134	53,819	2.39%
(Decorators/Window Dressers)	28,873	28,225	2.24%
Musicians and Composers (Musicians & Music Teachers)	85,575	81,640	4.60%
Painters,Sculptors, etc. (Artists & Art Teachers)	67,743	66,194	2.29%
Photographers	45,950	44,853	2.39%
Artists & related, n.e.c. (Entertainers, n.e.c.)	9,358	8,301	11.30%
Total Artists inc. Dancers	355,197	342,353	3.62%
Total Artists excl. Dancers	350,656	338,156	3.56%
Total Artists excl. Dancers (with musicians adjustment)	351,492	339,316	3.46%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-60. Percent Unemployed by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total ECLF	Total Employed	Percent Unemployed
FEMALE			
Total ECLF age 14+	22,293,172	21,155,675	5.10%
Professional Specialty Occup. (Prof, Tech, & Kindred)	2,788,839	2,749,941	1.39%
Actors & Directors (Actors)	4,551	3,281	27.91%
Announcers	NA	NA	NA
Architects	678	637	6.05%
Art,Drama,& Music Teachers	NA	NA	NA
Authors	7,899	7,679	2.79%
Dancers (Dancers & Dancing teachers)	16,687	15,616	6.42%
Designers			
(Designers)	12,533	11,934	4.78%
(Decorators/Window Dressers)	24,706	23,759	3.83%
Musicians and Composers (Musicians & Music Teachers)	110,735	109,364	1.24%
Painters,Sculptors, etc. (Artists & Art Teachers)	36,782	35,495	3.50%
Photographers	6,221	5,882	5.45%
Artists, Performers, & related (Entertainers, n.e.c.)	2,888	2,588	10.39%
Total Artists inc. Dancers	223,680	216,235	3.33%
Total Artists excl. Dancers	206,993	200,619	3.08%
Total Artists excl. Dancers (with musicians adjustment)	199,755	191,565	4.10%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-70. Percent Unemployed by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) MALE	Total ECLF	Total Employed	Percent Unemployed
Total	49,536,472	47,730,661	3.65%
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,992,250	6,875,878	1.66%
Actors & Directors (Actors)	8,400	5,625	33.04%
Announcers	20,100	19,700	1.99%
Architects	54,050	53,375	1.25%
Art, Drama, & Music Teachers	19,925	19,825	0.50%
Authors	17,600	16,725	4.97%
Dancers	1,275	1,000	21.57%
Designers			
(Designers)	83,975	81,650	2.77%
(Decorators/Window Dressers)	30,717	29,777	3.06%
Musicians and Composers	62,650	57,725	7.86%
Painters, Sculptors, etc.	65,225	[illegible]	2.99%
Photographers	57,225	55,775	2.53%
Artists & related, n.e.c.	48,600	46,450	4.42%
Total Artists inc. Announcers	469,742	450,902	4.01%
Total Artists excl. Announcers	449,642	431,202	4.10%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-70. Percent Unemployed by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)	Total ECLF	Total Employed	Percent Unemployed
FEMALE			
Total ECLF age 16+	30,534,658	29,074,510	4.78%
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	4,575,990	2.11%
Actors & Directors (Actors)	6,250	4,250	32.00%
Announcers	1,325	1,275	3.77%
Architects	2,075	2,075	0.00%
Art, Drama, & Music Teachers	10,850	10,600	2.30%
Authors	8,025	7,675	4.36%
Dancers	5,275	4,550	13.74%
Designers			
(Designers)	27,975	26,425	5.54%
(Decorators/Window Dressers)	43,287	41,851	3.32%
Musicians and Composers	33,325	32,000	3.98%
Painters, Sculptors, etc.	37,375	35,775	4.28%
Photographers	8,900	8,400	5.62%
Artists & related, n.e.c.	17,200	15,850	7.85%
Total Artists inc. Announcers	201,862	190,726	5.52%
Total Artists excl. Announcers	200,537	189,451	5.53%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-80. Percent Unemployed by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title MALE	Total ECLF	Total Employed	Percent Unemployed
Total	59,753,512	56,004,690	6.27%
Professional Specialty Occup.	6,247,708	6,133,501	1.83%
Actors & Directors	45,020	39,220	12.88%
Announcers	36,640	34,980	4.53%
Architects	99,140	96,820	2.34%
Art, Drama, & Music Teachers	15,320	15,040	1.83%
Authors	24,900	24,220	2.73%
Dancers	3,200	2,620	18.13%
Designers	168,320	163,060	3.13%
Musicians and Composers	96,480	87,540	9.27%
Painters, Sculptors, etc.	78,440	75,040	4.33%
Photographers	72,220	69,340	3.99%
Artists & related, n.e.c.	30,860	28,620	7.26%
Total Artists inc. Announcers	670,540	636,500	5.08%
Total Artists excl. Announcers	633,900	601,520	5.11%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-80. Percent Unemployed by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total ECLF	Total Employed	Percent Unemployed
FEMALE			
Total ECLF age 16+	44,304,473	41,634,665	6.03%
Professional Specialty Occup.	6,027,432	5,884,596	2.37%
Actors & Directors	22,640	18,200	19.61%
Announcers	8,720	8,020	8.03%
Architects	9,400	9,000	4.26%
Art,Drama,& Music Teachers	13,820	13,620	1.45%
Authors	21,000	20,220	3.71%
Dancers	9,860	9,040	8.32%
Designers	170,300	161,880	4.94%
Musicians and Composers	40,940	38,520	5.91%
Painters,Sculptors, etc.	72,920	69,380	4.85%
Photographers	23,720	21,900	7.67%
Artists, Performers, & related	19,960	18,260	8.52%
Total Artists inc. Announcers	413,280	388,040	6.11%
Total Artists excl. Announcers	404,560	380,020	6.07%

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-5-85. Percent Unemployed of the Experienced Civilian Labor Force, by Occupation Group and Sex, 1985.

1980 Occupation Title	Total ECLF	Total Employed	Percent Unemployed
MALE			
Total ECLF Age 16+	63,365,022	58,859,016	7.11%
Professional Specialty Occup.	7,008,614	6,859,075	2.13%
Total Artists inc. Announcers	813,768	770,243	5.35%
Total Artists excl. Announcers	771,065	731,505	5.13%
FEMALE			
Total ECLF Age 16+	50,739,258	47,523,443	6.34%
Professional Specialty Occup.	6,929,738	6,803,562	1.82%
Total Artists inc. Announcers	610,533	589,628	3.42%
Total Artists excl. Announcers	603,688	582,784	3.46%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-6-50. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total U.S.	Northeast	South	North Central	West
MALE					
Total ECLF age 14+	42,722,297	11,451,361	12,485,433	13,127,353	5,658,150
	100.00%	26.80%	29.22%	30.73%	13.24%
Professional Specialty Occup.	3,036,776	958,172	719,286	883,086	476,232
(Prof, Tech, & Kindred)	100.00%	31.55%	23.69%	29.08%	15.68%
Actors & Directors	11,945	3,877	1,759	1,556	4,753
(Actors)	100.00%	32.46%	14.73%	13.03%	39.79%
Announcers	NA	NA	NA	NA	NA
Architects	24,164	7,958	5,831	5,949	4,426
	100.00%	32.93%	24.13%	24.62%	18.32%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA
Authors	9,969	4,517	1,211	1,304	2,937
	100.00%	45.31%	12.15%	13.08%	29.46%
Dancers	5,044	1,861	1,011	1,165	1,007
(Dancers & Dancing teachers)	100.00%	36.90%	20.04%	23.10%	19.96%
Designers					
(Designers)	29,178	13,817	2,092	10,262	3,007
	100.00%	47.35%	7.17%	35.17%	10.31%
(Decorators/Window Dressers)	31,654	9,696	7,831	9,687	4,440
	100.00%	30.63%	24.74%	30.60%	14.03%
Musicians and Composers	82,052	28,738	14,659	22,513	16,142
(Musicians & Music Teachers)	100.00%	35.02%	17.87%	27.44%	19.67%
Painters, Sculptors, etc.	49,917	21,902	5,736	14,488	7,791
(Artists & Art Teachers)	100.00%	43.88%	11.49%	29.02%	15.61%
Photographers	44,736	15,521	9,114	11,890	8,211
	100.00%	34.69%	20.37%	26.58%	18.35%
Artists & related, n.e.c.	11,610	3,405	3,233	2,776	2,196
(Entertainers, n.e.c.)	100.00%	29.33%	27.85%	23.91%	18.91%
Total Artists inc. Dancers	300,269	111,292	52,477	81,590	54,910
	100.00%	37.06%	17.48%	27.17%	18.29%
Total Artists excl. Dancers	295,225	109,431	51,466	80,425	53,903
	100.00%	37.07%	17.43%	27.24%	18.26%
Total Artists excl. Dancers	291,927	108,879	50,749	79,462	52,837
(with musicians adjustment)	100.00%	37.30%	17.38%	27.22%	18.10%

Note: See notes at end of Appendix D for sources of the data and other notes.

ble D-6-50. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title) FEMALE	Total U.S.	Northeast	South	North Central	West
tal ECLF age 14+	16,507,234	4,920,142	4,670,811	4,753,535	2,162,746
	100.00%	29.81%	28.30%	28.80%	13.10%
ofessional Specialty Occup.	1,973,058	575,012	529,061	568,875	300,110
(Prof, Tech, & Kindred)	100.00%	29.14%	26.81%	28.83%	15.21%
tors & Directors	6,501	2,486	628	824	2,563
(Actors)	100.00%	38.24%	9.66%	12.67%	39.42%
nouncers	NA	NA	NA	NA	NA
chitects	958	369	202	205	182
	100.00%	38.52%	21.09%	21.40%	19.00%
t,Drama,& Music Teachers	NA	NA	NA	NA	NA
thors	6,259	2,630	966	968	1,695
	100.00%	42.02%	15.43%	15.47%	27.08%
ncers	12,334	4,119	2,400	3,071	2,744
(Dancers & Dancing teachers)	100.00%	33.40%	19.46%	24.90%	22.25%
signers					
(Designers)	10,764	6,236	1,077	1,871	1,580
	100.00%	57.93%	10.01%	17.38%	14.68%
(Decorators/Window Dressers)	13,484	3,610	3,708	3,710	2,456
	100.00%	26.77%	27.50%	27.51%	18.21%
sicians and Composers	79,866	19,899	20,547	24,822	14,598
(Musicians & Music Teachers)	100.00%	24.92%	25.73%	31.08%	18.28%
inters,Sculptors, etc.	30,840	12,238	5,294	8,155	5,153
(Artists & Art Teachers)	100.00%	39.68%	17.17%	26.44%	16.71%
otographers	9,526	2,277	2,493	2,776	1,980
	100.00%	23.90%	26.17%	29.14%	20.79%
tists, Performers, & related	4,734	1,588	952	1,306	888
(Entertainers, n.e.c.)	100.00%	33.54%	20.11%	27.59%	18.76%
tal Artists inc. Dancers	175,266	55,452	38,267	47,708	33,839
	100.00%	31.64%	21.83%	27.22%	19.31%
tal Artists excl. Dancers	162,932	51,333	35,867	44,637	31,095
	100.00%	31.51%	22.01%	27.40%	19.08%
tal Artists excl. Dancers (with musicians adjustment)	164,532	57,101	33,254	42,134	32,045
	100.00%	34.70%	20.21%	25.61%	19.48%

te: See notes at end of Appendix D for sources of the data and other notes.

le D-6-60. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title
(1960 Title)

MALE	Total U.S.	Northeast	South	North Central	West
al ECLF age 14+	45,686,325	11,890,564	13,038,466	13,583,171	7,174,124
	100.00%	26.03%	28.54%	29.73%	15.70%
fessional Specialty Occup.	4,542,702	1,324,614	1,099,460	1,249,172	869,456
(Prof, Tech, & Kindred)	100.00%	29.16%	24.20%	27.50%	19.14%
ors & Directors	8,464	3,116	548	662	4,138
(Actors)	100.00%	36.81%	6.47%	7.82%	48.89%
ouncers	NA	NA	NA	NA	NA
hitects	29,720	8,178	7,420	7,522	6,600
	100.00%	27.52%	24.97%	25.31%	22.21%
,Drama,& Music Teachers	NA	NA	NA	NA	NA
hors	21,388	8,261	2,950	3,782	6,395
	100.00%	38.62%	13.79%	17.68%	29.90%
cers	5,023	1,744	1,164	903	1,212
(Dancers & Dancing teachers)	100.00%	34.72%	23.17%	17.98%	24.13%
igners					
(Designers)	55,129	24,117	7,143	14,689	9,180
	100.00%	43.75%	12.96%	26.64%	16.65%
(Decorators/Window Dressers)	28,272	9,029	6,279	8,228	4,736
	100.00%	31.94%	22.21%	29.10%	16.75%
icians and Composers	86,294	26,182	19,359	23,172	17,581
Musicians & Music Teachers)	100.00%	30.34%	22.43%	26.85%	20.37%
nters,Sculptors, etc.	67,518	25,849	9,670	18,551	13,448
(Artists & Art Teachers)	100.00%	38.28%	14.32%	27.48%	19.92%
tographers	46,646	14,666	10,346	12,454	9,180
	100.00%	31.44%	22.18%	26.70%	19.68%
ists & related, n.e.c.	9,432	2,334	2,886	1,964	2,248
Entertainers, n.e.c.)	100.00%	24.75%	30.60%	20.82%	23.83%
al Artists inc. Dancers	357,886	123,476	67,765	91,927	74,718
	100.00%	34.50%	18.93%	25.69%	20.88%
al Artists excl. Dancers	352,863	121,732	66,601	91,024	73,506
	100.00%	34.50%	18.87%	25.80%	20.83%
al Artists excl. Dancers	353,632	123,432	65,518	90,858	73,824
with musicians adjustment)	100.00%	34.90%	18.53%	25.69%	20.88%

e: See notes at end of Appendix D for sources of the data and other notes.

Table D-[illegible]. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title (1960 Title)	Total U.S.	Northeast	South	North Central	West
FEMALE					
Total ECLF age 14+	22,303,748	6,115,390	6,507,277	6,235,973	3,445,108
	100.00%	27.42%	29.18%	27.96%	15.45%
Professional Specialty Occup.	2,793,007	751,970	785,232	780,399	475,406
(Prof, Tech, & Kindred)	100.00%	26.92%	28.11%	27.94%	17.02%
Actors & Directors	5,024	2,037	318	441	2,228
(Actors)	100.00%	40.55%	6.33%	8.78%	44.35%
Announcers	NA	NA	NA	NA	NA
Architects	811	292	187	110	222
	100.00%	36.00%	23.06%	13.56%	27.37%
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA
Authors	7,303	2,758	1,298	1,290	1,957
	100.00%	37.77%	17.77%	17.66%	26.80%
Dancers	16,892	4,938	3,855	3,763	4,336
(Dancers & Dancing teachers)	100.00%	29.23%	22.82%	22.28%	25.67%
Designers					
(Designers)	12,657	7,033	1,646	1,878	2,100
	100.00%	55.57%	13.00%	14.84%	16.59%
(Decorators/Window Dressers)	24,403	5,025	8,258	6,677	4,443
	100.00%	20.59%	33.84%	27.36%	18.21%
Musicians and Composers	111,235	24,209	30,838	35,553	20,635
(Musicians & Music Teachers)	100.00%	21.76%	27.72%	31.96%	18.55%
Painters, Sculptors, etc.	37,187	13,416	7,166	9,907	6,698
(Artists & Art Teachers)	100.00%	36.08%	19.27%	26.64%	18.01%
Photographers	6,452	1,399	1,962	1,761	1,330
	100.00%	21.68%	30.41%	27.29%	20.61%
Artists, Performers, & related	2,763	945	584	562	672
(Entertainers, n.e.c.)	100.00%	34.20%	21.14%	20.34%	24.32%
Total Artists inc. Dancers	224,727	62,052	56,112	61,942	44,621
	100.00%	27.61%	24.97%	27.56%	19.86%
Total Artists excl. Dancers	207,835	57,114	52,257	58,179	40,285
	100.00%	27.48%	25.14%	27.99%	19.38%
Total Artists excl. Dancers (with musicians adjustment)	200,518	61,462	47,548	51,716	39,793
	100.00%	30.65%	23.71%	25.79%	19.84%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-6-70. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) MALE	Total U.S.	Northeast	South	North Central	West
Total ECLF age 16+	49,454,750	12,297,777	14,496,048	14,164,371	8,496,554
	100.00%	24.87%	29.31%	28.64%	17.18%
Professional Specialty Occup.	4,897,893	1,352,854	1,269,027	1,269,675	1,006,337
(Prof, Tech, & Kindred)	100.00%	27.62%	25.91%	25.92%	20.55%
Actors & Directors	8,400	3,300	775	825	3,500
(Actors)	100.00%	39.29%	9.23%	9.82%	41.67%
Announcers	20,100	3,325	7,275	5,050	4,450
	100.00%	16.54%	36.19%	25.12%	22.14%
Architects	54,050	14,575	13,625	12,575	13,275
	100.00%	26.97%	25.21%	23.27%	24.56%
Art, Drama, & Music Teachers	19,925	4,725	4,800	6,400	4,000
	100.00%	23.71%	24.09%	32.12%	20.08%
Authors	17,600	5,650	4,200	3,300	4,450
	100.00%	32.10%	23.86%	18.75%	25.28%
Dancers	1,275	525	100	125	525
	100.00%	41.18%	7.84%	9.80%	41.18%
Designers					
(Designers)	83,975	32,025	13,350	21,750	16,850
	100.00%	38.14%	15.90%	25.90%	20.07%
(Decorators/Window Dressers)	NA	NA	NA	NA	NA
Musicians and Composers	62,650	15,550	16,950	14,100	16,050
	100.00%	24.82%	27.06%	22.51%	25.62%
Painters, Sculptors, etc.	65,225	23,200	12,050	16,725	13,250
	100.00%	35.57%	18.47%	25.64%	20.31%
Photographers	57,225	16,025	15,225	14,350	11,625
	100.00%	28.00%	26.61%	25.08%	20.31%
Artists & related, n.e.c.	48,600	13,175	12,400	10,125	12,900
	100.00%	27.11%	25.51%	20.83%	26.54%
Total Artists inc. Announcers	439,025	132,075	100,750	105,325	100,875
	100.00%	30.08%	22.95%	23.99%	22.98%
Total Artists excl. Announcers	418,925	128,750	93,475	100,275	96,425
	100.00%	30.73%	22.31%	23.94%	23.02%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-8-70. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)	Total U.S.	Northeast	South	North Central	West
FEMALE					
Total ECLF age 16+	30,346,855	7,695,838	9,150,814	8,371,504	5,128,699
	100.00%	25.36%	30.15%	27.59%	16.90%
Professional Specialty Occup. (Prof, Tech, & Kindred)	3,902,317	1,014,864	1,149,025	1,044,513	693,915
	100.00%	26.01%	29.44%	26.77%	17.78%
Actors & Directors (Actors)	6,250	2,475	700	550	2,525
	100.00%	39.60%	11.20%	8.80%	40.40%
Announcers	1,325	225	450	500	150
	100.00%	16.98%	33.96%	37.74%	11.32%
Architects	2,075	800	525	400	350
	100.00%	38.55%	25.30%	19.28%	16.87%
Art, Drama, & Music Teachers	10,850	2,125	3,075	3,600	2,050
	100.00%	19.59%	28.34%	33.18%	18.89%
Authors	8,025	3,150	1,775	1,450	1,650
	100.00%	39.25%	22.12%	18.07%	20.56%
Dancers	5,275	900	1,175	975	2,225
	100.00%	17.06%	22.27%	18.48%	42.18%
Designers					
(Designers)	27,975	11,675	5,575	4,975	5,750
	100.00%	41.73%	19.93%	17.78%	20.55%
(Decorators/Window Dressers)	NA	NA	NA	NA	NA
Musicians and Composers	33,325	8,550	9,075	9,775	5,925
	100.00%	25.66%	27.23%	29.33%	17.78%
Painters, Sculptors, etc.	37,375	12,025	8,650	9,175	7,525
	100.00%	32.17%	23.14%	24.55%	20.13%
Photographers	8,900	2,275	2,600	2,300	1,725
	100.00%	25.56%	29.21%	25.84%	19.38%
Artists & related, n.e.c.	17,200	5,225	3,800	3,000	5,175
	100.00%	30.38%	22.09%	17.44%	30.09%
Total Artists inc. Announcers	158,575	49,425	37,400	36,700	35,050
	100.00%	31.17%	23.59%	23.14%	22.10%
Total Artists excl. Announcers	157,250	49,200	36,950	36,200	34,900
	100.00%	31.29%	23.50%	23.02%	22.19%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-e-80. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title MALE	Total U.S.	Northeast	South	North Central	West
Total ECLF age 16+	59,753,512	12,992,230	19,095,118	15,916,277	11,749,887
	100.00%	21.74%	31.96%	26.64%	19.66%
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,247,708	1,549,503	1,787,714	1,510,601	1,399,890
	100.00%	24.80%	28.61%	24.18%	22.41%
Actors & Directors	45,020	13,400	8,920	6,080	16,620
	100.00%	29.76%	19.81%	13.51%	36.92%
Announcers	36,640	5,100	14,620	9,640	7,280
	100.00%	13.92%	39.90%	26.31%	19.87%
Architects	99,140	20,980	29,080	20,160	28,920
	100.00%	21.16%	29.33%	20.33%	29.17%
Art, Drama, & Music Teachers	15,320	3,520	4,120	4,220	3,460
	100.00%	22.98%	26.89%	27.55%	22.58%
Authors	24,900	8,360	4,680	3,060	8,800
	100.00%	33.57%	18.80%	12.29%	35.34%
Dancers	3,200	1,100	600	380	1,120
	100.00%	34.38%	18.75%	11.88%	35.00%
Designers	168,320	53,120	38,520	39,900	36,780
	100.00%	31.56%	22.88%	23.70%	21.85%
usicians and Composers	96,480	24,620	27,080	17,820	26,960
	100.00%	25.52%	28.07%	18.47%	27.94%
Painters, Sculptors, etc.	78,440	23,380	17,560	16,440	21,060
	100.00%	29.81%	22.39%	20.96%	26.85%
Photographers	72,220	17,940	20,460	16,580	17,240
	100.00%	24.84%	28.33%	22.96%	23.87%
Artists & related, n.e.c.	30,860	6,960	9,020	5,520	9,360
	100.00%	22.55%	29.23%	17.89%	30.33%
Total Artists inc. Announcers	670,540	178,480	174,660	139,800	177,600
	100.00%	26.62%	26.05%	20.85%	26.49%
Total Artists excl. Announcers	633,900	173,380	160,040	130,160	170,320
	100.00%	27.35%	25.25%	20.53%	26.87%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-6-80. Region of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total U.S.	Northeast	South	North Central	West
FEMALE					
Total ECLF age 16+	44,304,473	9,829,878	14,356,720	11,535,717	8,582,158
	100.00%	22.19%	32.40%	26.04%	19.37%
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,027,432	1,461,084	1,913,123	1,517,197	1,136,028
	100.00%	24.24%	31.74%	25.17%	18.85%
Actors & Directors	22,640	7,360	4,040	2,660	8,580
	100.00%	32.51%	17.84%	11.75%	37.90%
Announcers	8,720	1,280	3,580	1,980	1,880
	100.00%	14.68%	41.06%	22.71%	21.56%
Architects	9,400	2,040	2,680	1,540	3,140
	100.00%	21.70%	28.51%	16.38%	33.40%
Art, Drama, & Music Teachers	13,820	3,060	4,180	3,760	2,820
	100.00%	22.14%	30.25%	27.21%	20.41%
Authors	21,000	7,280	3,800	3,480	6,440
	100.00%	34.67%	18.10%	16.57%	30.67%
Dancers	9,860	2,580	2,760	1,500	3,020
	100.00%	26.17%	27.99%	15.21%	30.63%
Designers	170,300	40,540	54,160	38,620	36,980
	100.00%	23.81%	31.80%	22.68%	21.71%
Musicians and Composers	40,940	9,860	11,960	10,860	8,440
	100.00%	24.08%	29.21%	26.53%	20.62%
Painters, Sculptors, etc.	72,920	19,100	19,340	14,300	20,180
	100.00%	26.19%	26.52%	19.61%	27.67%
Photographers	23,720	5,300	7,380	5,500	5,540
	100.00%	22.34%	31.11%	23.19%	23.36%
Artists, Performers, & related	19,960	4,580	5,740	4,340	5,300
	100.00%	22.95%	28.76%	21.74%	26.55%
Total Artists inc. Announcers	413,280	102,980	119,620	88,540	102,320
	100.00%	24.92%	28.94%	21.42%	24.76%
Total Artists excl. Announcers	404,560	101,700	116,040	86,560	100,440
	100.00%	25.14%	28.68%	21.40%	24.83%

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-[illegible]. Region of the Experienced Civilian Labor Force, by Occupation Group and Sex, 1985.

1980 Occupation Title	Total U.S.	Northeast	South	North Central	West
MALE					
Total ECLF age 16+	63,365,022	13,263,789	21,110,519	16,072,404	12,918,310
	100.00%	20.93%	33.32%	25.36%	20.39%
Professional Specialty Occup.	7,008,614	1,642,967	2,061,095	1,684,696	1,619,856
	100.00%	23.44%	29.41%	24.04%	23.11%
Total Artists inc. Announcers	813,768	187,014	191,936	194,545	240,273
	100.00%	22.98%	23.59%	23.91%	29.53%
Total Artists excl. Announcers	771,065	176,523	179,188	179,502	235,852
	100.00%	22.89%	23.24%	23.28%	30.59%
FEMALE					
Total ECLF age 16+	50,739,258	10,735,537	17,010,267	12,868,206	10,125,248
	100.00%	21.16%	33.52%	25.36%	19.96%
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,929,738	1,623,746	2,182,465	1,758,495	1,365,032
	100.00%	23.43%	31.49%	25.38%	19.70%
Total Artists inc. Announcers	610,533	167,039	146,234	147,141	150,119
	100.00%	27.36%	23.95%	24.10%	24.59%
Total Artists excl. Announcers	603,688	162,009	146,234	145,328	150,119
	100.00%	26.84%	24.22%	24.07%	24.87%

Note: See notes at end of Appendix D for sources of the data and other notes.

ble D-7-50. Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title) MALE	Total ECLF	Total with income	Percent with Income	Median Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
tal	42,068,820	38,296,800	91.03%	$2,668	1.00	0.68	0.79
ofessional Specialty Occup. (Prof, Tech, & Kindred)	2,965,350	2,727,780	91.99%	$3,949	1.48	1.00	1.16
tors & Directors (Actors)	10,020	9,240	92.22%	$3,260	1.22	0.83	0.96
nouncers	NA	NA	NA	NA	NA	NA	NA
chitects	22,830	20,070	87.91%	$5,509	2.06	1.40	1.62
t,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
thors	10,080	8,370	83.04%	$4,033	1.51	1.02	1.19
ncers (Dancers & Dancing teachers)	4,590	4,020	87.58%	$2,385	0.89	0.60	0.70
signers							
(Designers)	29,370	27,150	92.44%	$4,207	1.58	1.07	1.24
(Draftsmen)	112,560	106,440	94.56%	$3,470	1.30	0.88	1.02
(Designers less 10% drafts.)	18,114	16,506	91.12%	$4,665	1.75	1.18	1.37
(Decorators/Window Dressers)	30,030	27,630	92.01%	$2,896	1.09	0.73	0.85
sicians and Composers (Musicians & Music Teachers)	79,740	73,020	91.57%	$2,700	1.01	0.68	0.80
nters,Sculptors, etc. (Artists & Art Teachers)	51,660	47,340	91.64%	$3,552	1.33	0.90	1.05
otographers	44,340	39,900	89.99%	$2,941	1.10	0.74	0.87
tists & related, n.e.c. (Entertainers, n.e.c.)	11,520	9,990	86.72%	$2,217	0.83	0.56	0.65
al Artists inc. Dancers	294,180	266,730	90.67%	$3,311	1.24	0.84	0.98
al Artists excl. Dancers	289,590	262,710	90.72%	$3,325	1.25	0.84	0.98
al Artists excl. Dancers (with musicians adjustment)	286,653	259,773	90.62%	$3,395	1.27	0.86	1.00
al Artists excl. Dancers (with musicians adjustment)	274,271	248,065	90.44%	$3,390	1.27	0.86	1.00

e: See notes at end of Appendix D for sources of the data and other notes.

ble D-7-50. Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total ECLF	Total with income	Percent with Income	Median Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
tal ECLF age 14+	16,481,880	13,766,910	83.53%	$1,575	1.00	0.70	0.89
ofessional Specialty Occup. (Prof, Tech, & Kindred)	1,972,440	1,690,920	85.73%	$2,265	1.44	1.00	1.28
tors & Directors (Actors)	6,390	5,040	78.87%	$2,167	1.38	0.96	1.22
nouncers	NA	NA	NA	NA	NA	NA	NA
chitects	900	750	83.33%	NA	NA	NA	NA
t,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
thors	5,790	4,770	82.38%	$2,103	1.34	0.93	1.19
ncers (Dancers & Dancing teachers)	11,490	9,240	80.42%	$1,347	0.86	0.59	0.76
signers (Designers)	10,710	8,940	83.47%	$2,426	1.54	1.07	1.37
(Decorators/Window Dressers)	14,040	11,970	85.26%	$1,560	0.99	0.69	0.88
sicians and Composers (Musicians & Music Teachers)	82,950	71,970	86.76%	$1,195	0.76	0.53	0.68
inters,Sculptors, etc. (Artists & Art Teachers)	30,000	26,310	87.70%	$2,214	1.41	0.98	1.25
otographers	8,550	6,840	80.00%	$1,500	0.95	0.66	0.85
tists, Performers, & related (Entertainers, n.e.c.)	5,280	4,470	84.66%	$1,382	0.88	0.61	0.78
tal Artists inc. Dancers	176,100	150,300	85.35%	$1,560	0.99	0.69	0.88
tal Artists excl. Dancers	164,610	141,060	85.69%	$1,574	1.00	0.69	0.89
tal Artists excl. Dancers (with musicians adjustment)	163,965	139,620	85.15%	$1,769	1.12	0.78	1.00

te: See notes at end of Appendix D for sources of the data and other notes.

ble D-7-60. Earnings of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title) MALE	Total ECLF	Total with earnings	Percent with earnings	Median Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
tal	45,713,381	44,318,906	96.95%	$4,624	1.00	0.70	0.76
ofessional Specialty Occup. (Prof, Tech, & kindred)	4,536,067	4,465,102	98.44%	$6,622	1.43	1.00	1.09
tors & Directors (Actors)	8,033	7,813	97.26%	$5,349	1.16	0.81	0.88
nouncers	NA	NA	NA	NA	NA	NA	NA
chitects	29,651	29,248	98.64%	$8,651	1.87	1.31	1.43
t,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
thors	20,339	19,139	94.10%	$6,676	1.44	1.01	1.10
ncers (Dancers & Dancing teachers)	4,541	4,358	95.97%	$3,366	0.73	0.51	0.56
signers (Designers)	55,134	54,404	98.68%	$7,296	1.58	1.10	1.20
(Decorators/Window Dressers)	28,873	28,057	97.17%	$4,665	1.01	0.70	0.77
sicians and Composers (Musicians & Music Teachers)	85,575	83,503	97.58%	$4,624	1.00	0.70	0.76
inters,Sculptors, etc. (Artists & Art Teachers)	67,743	66,603	98.32%	$6,201	1.34	0.94	1.02
otographers	45,950	45,022	97.98%	$5,567	1.20	0.84	0.92
tists & related, n.e.c. (Entertainers, n.e.c.)	9,358	8,836	94.42%	$3,661	0.79	0.55	0.60
tal Artists inc. Dancers	355,197	346,983	97.69%	$5,900	1.28	0.89	0.97
tal Artists excl. Dancers	350,656	342,625	97.71%	$5,932	1.28	0.90	0.98
tal Artists excl. Dancers (with musicians adjustment)	351,492	343,486	97.72%	$6,059	1.31	0.92	1.00

te: See notes at end of Appendix D for sources of the data and other notes.

ble D-7-60. Earnings of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total ECLF	Total with earnings	Percent with earnings	Median Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
tal ECLF age 14+	22,293,172	20,152,084	90.40%	$2,255	1.00	0.62	0.88
ofessional Specialty Occup. (Prof, Tech, & Kindred)	2,788,839	2,604,128	93.38%	$3,625	1.61	1.00	1.42
tors & Directors (Actors)	4,551	4,288	94.22%	$3,132	1.39	0.86	1.23
nouncers	NA	NA	NA	NA	NA	NA	NA
chitects	678	658	97.05%	NA	NA	NA	NA
t,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
thors	7,899	7,076	89.58%	$2,711	1.20	0.75	1.06
ers (Dancers & Dancing teachers)	16,687	15,264	91.47%	$1,572	0.70	0.43	0.62
signers (Designers)	12,533	11,731	93.60%	$3,894	1.73	1.07	1.52
(Decorators/Window Dressers)	24,706	21,236	85.95%	$2,092	0.93	0.58	0.82
sicians and Composers (Musicians & Music Teachers)	110,735	104,295	94.18%	$1,311	0.58	0.36	0.51
inters,Sculptors, etc. (Artists & Art Teachers)	36,782	34,382	93.48%	$3,596	1.59	0.99	1.41
otographers	6,221	5,138	82.59%	$2,462	1.09	0.68	0.96
tists, Performers, & related (Entertainers, n.e.c.)	2,888	2,523	87.36%	$2,628	1.17	0.72	1.03
tal Artists inc. Dancers	223,680	206,591	92.36%	$2,064	0.92	0.57	0.81
tal Artists excl. Dancers	206,993	191,327	92.43%	$2,103	0.93	0.58	0.82
tal Artists excl. Dancers (with musicians adjustment)	199,755	182,696	91.46%	$2,555	1.13	0.70	1.00

te: See notes at end of Appendix D for sources of the data and other notes.

Table D-7-70. Earnings of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) MALE	Total ECLF	Total with earnings	Percent with earnings	Median Earnings	Ratio to ECLF	Ratio to PTI	Ratio to All Artists
Total	49,536,472	48,593,009	98.10%	$7,620	1.00	0.72	0.87
Professional Specialty Occup. (Prof, Tech, & kindred)	6,992,250	6,929,281	99.10%	$10,617	1.39	1.00	1.21
Actors & Directors (Actors)	8,400	8,175	97.32%	$6,316	0.83	0.59	0.72
Announcers	20,100	19,850	98.76%	$6,728	0.88	0.63	0.77
Architects	54,050	53,225	98.47%	$12,744	1.67	1.20	1.45
Art, Drama, & Music Teachers	19,925	19,700	98.87%	$10,271	1.35	0.97	1.17
Authors	17,600	17,150	97.44%	$10,251	1.35	0.97	1.17
Dancers	1,275	1,225	96.08%	$5,470	0.72	0.52	0.62
Designers							
(Designers)	83,975	83,325	99.23%	$10,543	1.38	0.99	1.20
(Decorators/Window Dressers)	30,717	30,297	98.63%	$6,696	0.88	0.63	0.76
Musicians and Composers	62,650	59,775	95.41%	$4,529	0.59	0.43	0.52
Painters, Sculptors, etc.	65,225	63,625	97.55%	$8,893	1.17	0.84	1.01
Photographers	57,225	56,350	98.47%	$8,057	1.06	0.76	0.92
Artists & related, n.e.c.	48,600	47,125	96.97%	$8,729	1.15	0.82	1.00
Total Artists inc. Announcers	469,742	459,822	97.89%	$8,768	1.15	0.83	1.00
Total Artists excl. Announcers	449,642	439,972	97.85%	$8,845	1.16	0.83	1.01

Note: See notes at end of Appendix D for sources of the data and other notes.

ble D-7-70. Earnings of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) FEMALE	Total ECLF	Total with earnings	Percent with earnings	Median Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
tal ECLF age 14+	30,534,658	28,428,072	93.10%	$3,646	1.00	0.60	1.00
ofessional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	4,496,380	96.19%	$6,030	1.65	1.00	1.64
tors & Directors (Actors)	6,250	5,825	93.20%	$4,339	1.19	0.72	1.19
nouncers	1,325	1,275	96.23%	$2,842	0.78	0.47	0.78
chitects	2,075	1,975	95.18%	$6,828	1.87	1.13	1.88
t,Drama,& Music Teachers	10,850	10,525	97.00%	$5,595	1.53	0.93	1.54
thors	8,025	7,350	91.59%	$4,862	1.33	0.81	1.34
ncers	5,275	4,750	90.05%	$3,020	0.83	0.50	0.83
signers (Designers)	27,975	26,250	93.83%	$5,349	1.47	0.89	1.47
(Decorators/Window Dressers)	43,287	39,575	91.42%	$2,923	0.80	0.48	0.80
sicians and Composers	33,325	31,100	93.32%	$1,782	0.49	0.30	0.49
inters,Sculptors, etc.	37,375	34,675	92.78%	$3,682	1.01	0.61	1.01
otographers	8,900	7,975	89.61%	$3,175	0.87	0.53	0.87
tists, Performers, & related	17,200	15,900	92.44%	$4,086	1.12	0.68	1.12
tal Artists inc. Announcers	201,862	187,175	92.72%	$3,637	1.00	0.60	1.00
tal Artists excl. Announcers	200,537	185,900	92.70%	$3,566	0.98	0.59	0.98

te: See notes at end of Appendix D for sources of the data and other notes.

Table D-7-80. Earnings of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total ECLF	Total with earnings	Percent with earnings	Median Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
MALE							
Total	59,753,512	57,971,180	97.02%	$14,422	1.00	0.72	1.01
Professional Specialty Occup.	6,247,708	6,153,681	98.50%	$19,918	1.38	1.00	1.40
Actors & Directors	45,020	43,640	96.93%	$14,855	1.03	0.75	1.04
Announcers	36,640	35,640	97.27%	$8,873	0.62	0.45	0.62
Architects	99,140	97,560	98.41%	$20,444	1.42	1.03	1.44
Art, Drama, & Music Teachers	15,320	15,140	98.83%	$17,061	1.18	0.86	1.20
Authors	24,900	22,220	89.24%	$12,485	0.87	0.63	0.88
Dancers	3,200	3,020	94.38%	$8,111	0.56	0.41	0.57
Designers	168,320	163,880	97.36%	$17,329	1.20	0.87	1.22
Musicians and Composers	96,480	91,360	94.69%	$7,756	0.54	0.39	0.55
Painters, Sculptors, etc.	78,440	74,680	95.21%	$12,684	0.88	0.64	0.89
Photographers	72,220	69,520	96.26%	$12,545	0.87	0.63	0.88
Artists & related, n.e.c.	30,860	29,300	94.94%	$10,157	0.70	0.51	0.71
Total Artists inc. Announcers	670,540	645,960	96.33%	$14,219	0.99	0.71	1.00
Total Artists excl. Announcers	633,900	610,320	96.28%	$14,531	1.01	0.73	1.02

Note: See notes at end of Appendix D for sources of the data and other notes.

ble D-7-80. Earnings of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title FEMALE	Total ECLF	Total with earnings	Percent with earnings	Median Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
tal ECLF age 14+	44,304,473	41,602,227	93.90%	$7,237	1.00	0.65	1.08
ofessional Specialty Occup.	6,027,432	5,841,389	96.91%	$11,172	1.54	1.00	1.66
tors & Directors	22,640	21,460	94.79%	$10,013	1.38	0.90	1.49
nouncers	8,720	8,300	95.18%	$6,811	0.94	0.61	1.01
chitects	9,400	8,960	95.32%	$11,415	1.58	1.02	1.70
t,Drama,& Music Teachers	13,820	13,260	95.95%	$7,468	1.03	0.67	1.11
thors	21,000	18,140	86.38%	$5,904	0.82	0.53	0.88
ncers	9,860	9,100	92.29%	$5,559	0.77	0.50	0.83
signers	170,300	158,400	93.01%	$7,095	0.98	0.64	1.06
sicians and Composers	40,940	38,880	94.97%	$3,777	0.52	0.34	0.56
inters,Sculptors, etc.	72,920	66,540	91.25%	$6,612	0.91	0.59	0.99
otographers	23,720	21,740	91.65%	$6,009	0.83	0.54	0.90
tists & related, n.e.c.	19,960	17,960	89.98%	$5,423	0.75	0.49	0.81
tal Artists inc. Announcers	413,280	382,740	92.61%	$6,712	0.93	0.60	1.00
tal Artists excl. Announcers	404,560	374,440	92.55%	$6,710	0.93	0.60	1.00

te: See notes at end of Appendix D for sources of the data and other notes.

Table D-7-85. Earnings of the Experienced Civilian Labor Force, by Occupation Group and Sex, 1985.

1980 Occupation Title	Total ECLF	Total with earnings	Percent with earnings	Median Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
MALE							
Total ECLF Age 16+	63,365,022	60,164,890	94.95%	$15,466	1.00	0.71	0.86
Professional Specialty Occup.	7,008,614	6,906,624	98.54%	$21,917	1.42	1.00	1.22
Total Artists inc. Announcers	813,768	789,071	96.97%	$17,953	1.16	0.82	1.00
Total Artists excl. Announcers	771,065	749,567	97.21%	$18,293	1.18	0.83	1.02
FEMALE							
Total ECLF age 14+	50,739,258	47,535,767	93.69%	$5,140	1.00	0.31	0.59
Professional Specialty Occup.	6,929,738	6,726,899	97.07%	$16,445	3.20	1.00	1.90
Total Artists inc. Announcers	610,533	549,816	90.06%	$8,664	1.69	0.53	1.00
Total Artists excl. Announcers	603,688	542,974	89.94%	$8,741	1.70	0.53	1.01

Note: See notes at end of Appendix D for sources of the data and other notes.

ble D-8-50. Income of the E.C.L.F. who worked 50 to 52 weeks in 1949, by Detailed Artist Occup. and Sex, 1950.

1980 Occupation Title (1950 Title) MALE	Total ECLF	Total with full-year income	Percent with full-year Income	Median full-year Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
tal	42,068,820	24,856,960	59.09%	$3,090	1.00	0.72	0.83
ofessional Specialty Occup. (Prof, Tech, & kindred)	2,965,350	1,992,590	67.20%	$4,311	1.40	1.00	1.16
tors & Directors (Actors)	10,020	2,730	27.25%	NA	NA	NA	0.00
nouncers	NA	NA	NA	NA	NA	NA	NA
chitects	22,830	15,600	68.33%	$5,811	1.88	1.35	1.57
t,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
thors	10,080	5,010	49.70%	$4,327	1.40	1.00	1.17
ncers (Dancers & Dancing teachers)	4,590	1,650	35.95%	NA	NA	NA	0.00
signers							
(Designers)	29,370	20,550	69.97%	$4,412	1.43	1.02	1.19
(Draftsmen)	112,560	83,820	74.47%	$3,679	1.19	0.85	0.99
(Designers less 10% drafts.)	18,114	12,168	67.17%	$4,867	1.58	1.13	1.31
(Decorators/Window Dressers)	30,030	19,320	64.34%	$3,174	1.03	0.74	0.85
usicians and Composers (Musicians & Music Teachers)	79,740	31,350	39.32%	$2,379	0.77	0.55	0.64
ainters,Sculptors, etc. (Artists & Art Teachers)	51,660	31,170	60.34%	$4,176	1.35	0.97	1.12
otographers	44,340	28,890	65.16%	$3,223	1.04	0.75	0.87
rtists & related, n.e.c. (Entertainers, n.e.c.)	11,520	4,290	37.24%	$2,950	0.95	0.68	0.79
otal Artists inc. Dancers	294,180	160,560	54.58%	$3,580	1.16	0.83	0.96
otal Artists excl. Dancers	289,590	158,910	54.87%	$3,617	1.17	0.84	0.97
otal Artists excl. Dancers (with musicians adjustment)	286,653	162,261	56.61%	$3,713	1.20	0.86	1.00
otal Artists excl. Dancers (with musicians adjustment)	274,271	153,041	55.80%	$3,711	1.20	0.86	1.00

ote: See notes at end of Appendix D for sources of the data and other notes.

able D-8-50. Income of the E.C.L.F. who worked 50 to 52 weeks in 1949, by Detailed Artist Occup. and Sex, 1950.

1980 Occupation Title (1950 Title)	Total ECLF	Total with full-year income	Percent with full-year Income	Median full-year Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
otal ECLF age 14+	16,481,880	7,379,390	44.77%	$2,003	1.00	0.77	1.00
rofessional Specialty Occup. (Prof, Tech, & kindred)	1,972,440	680,820	34.52%	$2,615	1.31	1.00	1.30
ctors & Directors (Actors)	6,390	810	12.68%	NA	NA	NA	0.00
nnouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	900	330	36.67%	NA	NA	NA	NA
rt,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
uthors	5,790	2,340	40.41%	NA	NA	NA	0.00
ancers (Dancers & Dancing teachers)	11,490	1,890	16.45%	NA	NA	NA	0.00
esigners (Designers)	10,710	4,830	45.10%	$3,181	1.59	1.22	1.59
(Decorators/Window Dressers)	14,040	6,810	48.50%	$2,055	1.03	0.79	1.03
usicians and Composers (Musicians & Music Teachers)	82,950	22,170	26.73%	$1,473	0.74	0.56	0.73
ainters,Sculptors, etc. (Artists & Art Teachers)	30,000	12,000	40.00%	$2,679	1.34	1.02	1.34
hotographers	8,550	4,200	49.12%	$1,942	0.97	0.74	0.97
rtists, Performers, & related (Entertainers, n.e.c.)	5,280	1,470	27.84%	NA	NA	NA	0.00
otal Artists inc. Dancers	176,100	56,850	32.28%	$1,800	0.90	0.69	0.90
otal Artists excl. Dancers	164,610	54,960	33.39%	$1,862	0.93	0.71	0.93
otal Artists excl. Dancers (with musicians adjustment)	163,965	60,270	36.76%	$2,005	1.00	0.77	1.00

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-8-60. Earnings of the E.C.L.F. who worked 50 to 52 weeks in 1959 by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title) MALE	Total ECLF	Total with full-year earnings	Percent wth full-year earnings	Median full-year Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total	45,713,381	30,500,046	66.72%	$5,307	1.00	0.74	0.78
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,536,067	3,462,300	76.33%	$7,124	1.34	1.00	1.05
Actors & Directors (Actors)	8,033	2,202	27.41%	$6,153	1.16	0.86	0.91
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	29,651	25,392	85.64%	$9,094	1.71	1.28	1.34
Art,D[illegible] Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	20,339	14,421	70.90%	$6,968	1.31	0.98	1.03
Dancers (Dancers & Dancing teachers)	4,541	1,623	35.74%	$4,465	0.84	0.63	0.66
Designers							
(Designers)	55,134	45,196	81.97%	$7,652	1.44	1.07	1.13
(Decorators/Window Dressers)	28,873	20,486	70.95%	$5,177	0.98	0.73	0.77
Musicians and Composers (Musicians & Music Teachers)	85,575	35,577	41.57%	$5,478	1.03	0.77	0.81
Painters,Sculptors, etc. (Artists & Art Teachers)	67,743	47,711	70.43%	$6,774	1.28	0.95	1.00
Photographers	45,950	35,074	76.33%	$5,917	1.11	0.83	0.87
Artists & related, n.e.c. (Entertainers, n.e.c.)	9,358	4,322	46.19%	$4,546	0.86	0.64	0.67
Total Artists inc. Dancers	355,197	232,004	65.32%	$6,678	1.26	0.94	0.99
Total Artists excl. Dancers	350,656	230,381	65.70%	$6,694	1.26	0.94	0.99
Total Artists excl. Dancers (with musicians adjustment)	351,492	239,188	68.05%	$6,766	1.27	0.95	1.00

Note: See notes at end of Appendix D for sources of the data and other notes.

able D-8-60. Earnings of the E.C.L.F. who worked 50 to 52 weeks in 1959 by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total ECLF	Total with full-year earnings	Percent with full-year earnings	Median full-year Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
otal ECLF age 14+	22,293,172	10,173,569	45.64%	$3,118	1.00	0.74	0.95
rofessional Specialty Occup. (Prof, Tech, & Kindred)	2,788,839	987;512	35.41%	$4,186	1.34	1.00	1.28
ctors & Directors (Actors)	4,551	696	15.29%	NA	NA	NA	0.00
nnouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	678	359	52.95%	NA	NA	NA	NA
rt,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
uthors	7,899	3,825	48.42%	$3,720	1.19	0.89	1.14
ancers (Dancers & Dancing teachers)	16,687	2,669	15.99%	$3,126	1.00	0.75	0.96
esigners (Designers)	12,533	6,867	54.79%	$4,782	1.53	1.14	1.46
(Decorators/Window Dressers)	24,706	10,867	43.99%	$2,942	0.94	0.70	0.90
usicians and Composers (Musicians & Music Teachers)	110,735	28,040	25.32%	$1,503	0.48	0.36	0.46
ainters,Sculptors, etc. (Artists & Art Teachers)	36,782	12,670	34.45%	$4,351	1.40	1.04	1.33
hotographers	6,221	3,086	49.61%	$3,272	1.05	0.78	1.00
rtists, Performers, & related (Entertainers, n.e.c.)	2,888	686	23.75%	NA	NA	NA	0.00
otal Artists inc. Dancers	223,680	69,765	31.19%	$2,792	0.90	0.67	0.85
otal Artists excl. Dancers	206,993	67,096	32.41%	$2,778	0.89	0.66	0.85
otal Artists excl. Dancers (with musicians adjustment)	199,755	72,604	36.35%	$3,271	1.05	0.78	1.00

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-8-70. Earnings of the E.C.L.F. who worked 50 to 52 weeks in 1969 by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) MALE	Total ECLF	Total with full-year earnings	Percent with full-year earnings	Median full-year Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total	49,536,472	35,321,088	71.30%	$8,529	1.00	0.74	0.89
Professional Specialty Occup. (Prof, Tech, & kindred)	6,992,250	5,232,038	74.83%	$11,456	1.34	1.00	1.20
Actors & Directors (Actors)	8,400	2,000	23.81%	$11,251	1.32	0.98	1.18
Announcers	20,100	13,825	68.78%	$8,187	0.96	0.71	0.86
Architects	54,050	44,650	82.61%	$13,552	1.59	1.18	1.42
Art, Drama, & Music Teachers	19,925	8,900	44.67%	$11,054	1.30	0.96	1.16
Authors	17,600	12,925	73.44%	$10,823	1.27	0.94	1.13
Dancers	1,275	500	39.22%	$10,001	1.17	0.87	1.05
Designers							
(Designers)	83,975	69,825	83.15%	$11,116	1.30	0.97	1.16
(Decorators/Window Dressers)	30,717	22,611	73.61%	NA	0.00	0.00	0.00
Musicians and Composers	62,650	24,100	38.47%	$7,146	0.84	0.62	0.75
Painters, Sculptors, etc.	65,225	46,775	71.71%	$9,672	1.13	0.84	1.01
Photographers	57,225	44,325	77.46%	$8,638	1.01	0.75	0.90
Artists & related, n.e.c.	48,600	32,800	67.49%	$9,735	1.14	0.85	1.02
Total Artists inc. Announcers	469,742	323,236	68.81%	$9,550	1.12	0.83	1.00
Total Artists excl. Announcers	449,642	309,411	68.81%	$9,595	1.13	0.84	1.00

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-8-70. Earnings of the E.C.L.F. who worked 50 to 52 weeks in 1969 by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title)	Total ECLF	Total with full-year earnings	Percent with full-year earnings	Median full-year Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
Total ECLF age 14+	30,534,658	14,908,157	48.82%	$4,719	1.00	0.69	1.14
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	1,886,987	40.37%	$6,881	1.46	1.00	1.66
Actors & Directors (Actors)	6,250	1,075	17.20%	$7,876	1.67	1.14	1.90
Announcers	1,325	700	52.83%	$4,168	0.88	0.61	1.00
Architects	2,075	1,300	62.65%	$9,376	1.99	1.36	2.26
Art, Drama, & Music Teachers	10,850	2,575	23.73%	$7,064	1.50	1.03	1.70
Authors	8,025	3,900	48.60%	$7,939	1.68	1.15	1.91
Dancers	5,275	1,150	21.80%	$5,578	1.18	0.81	1.34
Designers							
(Designers)	27,975	14,775	52.82%	$6,860	1.45	1.00	1.65
(Decorators/Window Dressers)	43,287	20,551	47.48%	NA	0.00	0.00	0.00
Musicians and Composers	33,325	12,450	37.36%	$1,870	0.40	0.27	0.45
Painters, Sculptors, etc.	37,375	17,250	46.15%	$5,347	1.13	0.78	1.29
Photographers	8,900	3,825	42.98%	$4,572	0.97	0.66	1.10
Artists, Performers, & related	17,200	7,375	42.88%	$6,432	1.36	0.93	1.55
Total Artists inc. Announcers	201,862	86,926	43.06%	$4,152	0.88	0.60	1.00
Total Artists excl. Announcers	200,537	86,226	43.00%	$4,078	0.86	0.59	0.98

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-8-80. Earnings of the E.C.L.F. who worked Year-Round Full-time in 1979 by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title MALE	Total ECLF	Total with year-round full-time earnings	Percent with year-round full-time earnings	Median year-round full-time Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total	59,753,312	38,848,275	65.01%	$17,107	1.00	0.77	.98
Professional Specialty Occup. (Prof, Tech, & kindred)	6,247,708	4,250,727	68.04%	$22,266	1.30	1.00	1.28
Actors & Directors	45,020	25,780	57.26%	$19,552	1.14	0.88	1.12
Announcers	36,640	23,120	63.10%	$11,830	0.69	0.53	0.68
Architects	99,140	78,380	79.06%	$22,945	1.34	1.03	1.32
Art,Drama,& Music Teachers	15,320	6,820	44.52%	$19,520	1.14	0.88	1.12
Authors	24,900	13,980	56.14%	$15,619	0.91	0.70	0.90
Dancers	3,200	980	30.63%	$13,037	0.76	0.59	0.75
Designers	168,320	129,500	76.94%	$19,077	1.12	0.86	1.09
Musicians and Composers	96,480	38,160	39.55%	$11,163	0.65	0.50	0.64
Painters,Sculptors, etc.	78,440	51,340	65.45%	$15,112	0.88	0.68	0.87
Photographers	72,220	48,720	67.46%	$14,500	0.85	0.65	0.83
Artists & related, n.e.c.	30,860	15,820	51.26%	$14,262	0.83	0.64	0.82
Total Artists inc. Announcers	670,540	432,600	64.52%	$17,440	1.02	0.78	1.00
Total Artists excl. Announcers	633,900	409,480	64.60%	$17,757	1.04	0.80	1.02

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-8-80. Earnings of the E.C.L.F. who worked Year-Round Full-time in 1979 by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total ECLF	Total with year-round full-time earnings	Percent with year-round full-time earnings	Median year-round full-time Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
Total ECLF age 14+	44,304,473	19,593,222	44.22%	$10,124	1.00	0.73	1.10
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,027,432	2,181,162	36.19%	$13,801	1.36	1.00	1.50
Actors & Directors	22,640	8,900	39.31%	$13,989	1.38	1.01	1.52
Announcers	8,720	4,620	52.98%	$8,950	NA	NA	0.97
Architects	9,400	5,320	56.60%	$15,129	NA	NA	1.64
Art,Drama,& Music Teachers	13,820	3,360	24.31%	$12,425	NA	NA	1.35
Authors	21,000	9,120	43.43%	$9,011	0.89	0.65	0.98
Dancers	9,860	3,060	31.03%	$8,466	0.84	0.61	0.92
Designers	170,300	91,520	53.74%	$9,374	0.93	0.68	1.02
Musicians and Composers	40,940	16,380	40.01%	$4,129	0.41	0.30	0.45
Painters,Sculptors, etc.	72,920	36,220	49.67%	$9,344	0.92	0.68	1.01
Photographers	23,720	10,640	44.86%	$8,868	0.88	0.64	0.96
Artists & related, n.e.c.	19,960	8,740	43.79%	$7,689	0.76	0.56	0.84
Total Artists inc. Announcers	413,280	197,880	47.88%	$9,206	0.91	0.67	1.00
Total Artists excl. Announcers	404,560	193,260	47.77%	$9,212	0.91	0.67	1.00

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-8-85. Earnings of the E.C.L.F. who worked 50 to 52 weeks in 1984, by Occupation Group and Sex, 1985.

1980 Occupation Title	Total ECLF	Total with full-year earnings	Percent wth full-year earnings	Median full-year Earnings	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
MALE							
Total ECLF Age 16+	63,365,022	45,239,849	71.40%	$20,142	1.00	0.98	0.94
Professional Specialty Occup.	7,008,614	5,893,887	84.09%	$20,612	1.02	1.00	0.96
Total Artists inc. Announcers	813,768	589,773	72.47%	$21,483	1.07	1.04	1.00
Total Artists excl. Announcers	771,065	561,938	72.88%	$21,574	1.07	1.05	1.00
FEMALE							
Total ECLF age 14+	50,739,258	31,894,769	62.86%	$10,181	1.00	0.53	0.90
Professional Specialty Occup.	6,929,738	4,662,660	67.29%	$19,089	1.87	1.00	1.68
Total Artists inc. Announcers	610,533	323,658	53.01%	$11,337	1.11	0.59	1.00
Total Artists excl. Announcers	603,688	321,414	53.24%	$11,448	1.12	0.60	1.01

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-9-50. Wage and Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title) MALE	Total ECLF	Total with wage & sal income	Percent with wage & sal Income	Median wage & sal Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total	42,062,820	29,341,660	69.75%	$2,702	1.00	0.73	0.84
Professional Specialty Occup. (Prof, Tech, & Kindred)	2,965,350	2,131,380	71.88%	$3,699	1.37	1.00	1.15
Actors & Directors (Actors)	10,020	7,560	75.45%	$3,045	1.13	0.82	0.95
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	22,830	10,920	47.83%	$5,000	1.85	1.35	1.56
Art, Drama, & Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	10,080	2,880	28.57%	NA	NA	NA	0.00
Dancers (Dancers & Dancing teachers)	4,590	2,880	62.75%	NA	NA	NA	0.00
Designers							
(Designers)	29,370	23,820	81.10%	$4,175	1.55	1.13	1.30
(Draftsmen)	112,560	103,590	92.03%	$3,409	1.26	0.92	1.06
(Designers less 10% drafts.)	18,114	13,461	74.31%	$4,651	1.72	1.26	1.45
(Decorators/Window Dressers)	30,030	23,310	77.62%	$2,802	1.04	0.76	0.87
Musicians and Composers (Musicians & Music Teachers)	79,740	53,820	67.49%	$2,636	0.98	0.71	0.82
Painters, Sculptors, etc. (Artists & Art Teachers)	51,660	32,820	63.53%	$3,500	1.30	0.95	1.09
Photographers	44,340	21,660	48.85%	$2,985	1.10	0.81	0.93
Artists & related, n.e.c. (Entertainers, n.e.c.)	11,520	6,450	55.99%	$2,170	0.80	0.59	0.67
Total Artists inc. Dancers	294,180	186,120	63.27%	$3,104	1.15	0.84	0.97
Total Artists excl. Dancers	289,590	183,240	63.28%	$3,153	1.17	0.85	0.98
Total Artists excl. Dancers (with musicians adjustment)	286,653	180,036	62.81%	$3,215	1.19	0.87	1.00
Total Artists excl. Dancers (with musicians adjustment)	274,271	168,641	61.49%	$3,192	1.18	0.86	0.99

Note: See notes at end of Appendix D for sources of the data and other notes.

able D-9-50. Wage and Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total ECLF	Total with wage & sal income	Percent with wage & sal Income	Median wage & sal Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
otal ECLF age 14+	16,481,880	12,585,240	76.36%	$1,579	1.00	0.70	0.85
rofessional Specialty Occup. (Prof, Tech, & Kindred)	1,972,440	1,516,920	76.91%	$2,271	1.44	1.00	1.22
ctors & Directors (Actors)	6,390	4,380	68.54%	$2,029	1.28	0.89	1.09
nnouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	900	600	66.67%	NA	NA	NA	NA
rt,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
uthors	5,790	1,410	24.35%	NA	NA	NA	0.00
ancers (Dancers & Dancing teachers)	11,490	5,970	51.96%	$1,284	0.81	0.57	0.69
esigners (Designers)	10,710	7,200	67.23%	$2,521	1.60	1.11	1.36
(Decorato/Window Dressers)	14,040	9,960	70.94%	$1,518	0.96	0.67	0.82
usicians and Composers (Musicians & Music Teachers)	82,950	38,040	45.86%	$1,335	0.86	0.60	0.73
ainters,Sculptors, etc. (Artists & Art Teachers)	30,000	20,460	68.20%	$2,348	1.49	1.03	1.27
hotographers	8,550	4,620	54.04%	$1,660	1.05	0.73	0.89
rtists, Performers, & related (Entertainers, n.e.c.)	5,280	3,300	62.50%	$1,467	0.93	0.65	0.79
otal Artists inc. Dancers	176,100	95,940	54.48%	$1,688	1.07	0.74	0.91
otal Artists excl. Dancers	164,610	89,970	54.66%	$1,714	1.09	0.75	0.92
otal Artists excl. Dancers (with musicians adjustment)	163,965	96,915	59.11%	$1,856	1.18	0.82	1.00

ote: See notes at end of Appendix D for sources of the data and other notes.

able D-9-60. Wage & Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title) MALE	Total ECLF	Total with wage & sal income	Percent with wage & sal income	Median wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
otal	45,713,381	36,998,742	80.94%	$4,667	1.00	0.74	0.78
rofessional Specialty Occup. (Prof, Tech, & Kindred)	4,536,067	3,732,651	82.29%	$6,343	1.36	1.00	1.06
ctors & Directors (Actors)	8,033	6,744	83.95%	$5,207	1.12	0.82	0.87
nouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	29,651	16,286	54.93%	$7,880	1.69	1.24	1.32
t,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
thors	20,339	13,665	67.19%	$6,825	1.46	1.08	1.14
ancers (Dancers & Dancing teachers)	4,541	3,248	71.53%	$3,099	0.66	0.49	0.52
esigners (Designers)	55,134	47,280	85.75%	$7,227	1.55	1.14	1.21
(Decorators/Window Dressers)	28,873	22,230	76.99%	$4,591	0.98	0.72	0.77
sicians and Composers (Musicians & Music Teachers)	85,575	63,623	74.35%	$4,829	1.03	0.76	0.81
inters,Sculptors, etc. (Artists & Art Teachers)	67,743	50,361	74.34%	$6,[illegible]	1.32	0.97	1.03
otographers	45,950	29,147	63.43%	$5,616	1.20	0.89	0.94
tists & related, n.e.c. (Ent[illegible]s, n.e.c.)	9,358	6,259	66.88%	$3,510	0.75	0.55	0.59
tal Artists inc. Dancers	355,197	258,843	72.87%	$5,848	1.25	0.92	0.98
tal Artists excl. Dancers	350,656	255,595	72.89%	$5,882	1.26	0.93	0.98
tal Artists excl. Dancers (with musicians adjustment)	351,492	255,705	72.75%	$5,987	1.28	0.94	1.00

te: See notes at end of Appendix D for sources of the data and other notes.

able D-9-60. Wage & Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title)	Total ECLF	Total with wage & sal income	Percent wth wage & sal income	Median wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
otal ECLF age 14+	22,293,172	18,832,406	84.48%	$2,293	1.00	0.62	0.77
rofessional Specialty Occup. (Prof, Tech, & Kindred)	2,788,839	2,411,019	86.45%	$3,697	1.61	1.00	1.24
ctors & Directors (Actors)	4,551	3,747	82.33%	$3,166	1.38	0.86	1.06
nnouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	678	478	70.50%	NA	NA	NA	NA
rt,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
uthors	7,899	3,114	39.42%	$3,897	1.70	1.05	1.30
ancers (Dancers & Dancing teachers)	16,687	8,481	50.82%	$1,376	0.60	0.37	0.46
esigners (Designers)	12,533	9,007	71.87%	$4,094	1.79	1.11	1.37
(Decorators/Window Dressers)	24,706	16,969	68.68%	$2,124	0.93	0.57	0.71
usicians and Composers (Musicians & Music Teachers)	110,735	56,141	50.70%	$1,697	0.74	0.46	0.57
ainters,Sculptors, etc. (Artists & Art Teachers)	36,782	27,335	74.32%	$4,018	1.75	1.09	1.35
hotographers	6,221	3,304	53.11%	$2,874	1.25	0.78	0.96
rtists, Performers, & related (Entertainers, n.e.c.)	2,8[illegible]	1,964	68.01%	$2,455	1.07	0.66	0.82
otal Artists inc. Dancers	223,680	130,540	58.36%	$2,513	1.10	0.68	0.84
otal Artists excl. Dancers	206,993	122,059	58.97%	$2,592	1.13	0.70	0.87
otal Artists excl. Dancers (with musicians adjustment)	199,755	126,948	63.55%	$2,987	1.30	0.81	1.00

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-9-70. Wage & Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) MALE	Total ECLF	Total with wage & sal income	Percent wth wage & sal income	Median wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total	49,536,472	43,583,204	87.98%	$7,609	1.00	0.74	0.88
Professional Specialty Occup. (Prof, Tech, & kindred)	6,992,250	6,192,338	88.56%	$10,283	1.35	1.00	1.19
Actors & Directors (Actors)	8,400	7,425	88.39%	$6,298	0.83	0.61	0.73
Announcers	20,100	19,650	97.76%	$6,600	0.87	0.64	0.76
Architects	54,050	39,825	73.68%	$12,075	1.59	1.17	1.39
Art,Drama,& Music Teachers	19,925	19,700	98.87%	$10,018	1.32	0.97	1.15
Authors	17,600	12,600	71.59%	$10,739	1.41	1.04	1.24
Dancers	1,275	1,100	86.27%	$5,001	0.66	0.49	0.58
Designers							
(Designers)	83,975	78,625	93.63%	$10,464	1.38	1.02	1.21
(Decorators/Window Dressers)	30,717	25,091	81.68%	$6,446	0.85	0.63	0.74
Musicians and Composers	62,650	46,075	73.54%	$4,438	0.58	0.43	0.51
Painters,Sculptors, etc.	65,225	48,925	75.01%	$8,914	1.17	0.87	1.03
Photographers	57,225	44,525	77.81%	$8,091	1.06	0.79	0.93
Artists & related, n.e.c.	48,600	40,025	82.36%	$8,669	1.14	0.84	1.00
Total Artists inc. Announcers	469,742	383,566	81.65%	$8,676	1.14	0.84	1.00
Total Artists excl. Announcers	449,642	363,916	80.93%	$8,773	1.15	0.85	1.01

Note: See notes at end of Appendix D for sources of the data and other notes.

able D-9-70. Wage & Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) FEMALE	Total ECLF	Total with wage & sal income	Percent wth wage & sal income	Median wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
otal ECLF age 14+	30,534,658	27,406,189	89.75%	$3,659	1.00	0.60	0.97
rofessional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	4,313,344	92.27%	$6,097	1.67	1.00	1.62
ctors & Directors (Actors)	6,250	5,450	87.20%	$4,203	1.15	0.69	1.12
nnouncers	1,325	1,200	90.57%	$2,956	0.81	0.48	0.79
rchitects	2,075	1,475	71.08%	$7,376	2.02	1.21	1.96
rt,Drama,& Music Teachers	10,850	10,525	97.00%	$5,390	1.47	0.88	1.44
uthors	8,025	4,500	56.07%	$6,725	1.84	1.10	1.79
ancers	5,275	4,600	87.20%	$3,011	0.82	0.49	0.80
esigners							
(Designers)	27,975	22,575	80.70%	$5,424	1.48	0.89	1.44
(Decorators/Window Dressers)	43,287	33,440	77.25%	$2,863	0.78	0.47	0.76
usicians and Composers	33,325	27,950	83.87%	$1,720	0.47	0.28	0.46
ainters,Sculptors, etc.	37,375	26,000	69.57%	$4,149	1.13	0.68	1.10
otographers	8,900	6,375	71.63%	$3,027	0.83	0.50	0.81
tists, Performers, & related	17,200	13,075	76.02%	$4,481	1.22	0.73	1.19
otal Artists inc. Announcers	201,862	157,165	77.86%	$3,755	1.03	0.62	1.00
otal Artists excl. Announcers	200,537	155,965	77.77%	$3,673	1.00	0.60	0.98

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-9-80. Wage & Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title MALE	Total EDLF	Total with wage & salary income	Percent with wage & salary income	Median wage & salary income	Ratio to EDLF	Ratio to PTK	Ratio to All Artists
Total	59,753,512						
Professional Specialty Occup. (Prof, Tech, & kindred)	6,247,708						
Actors & Directors	45,020	39,700	88.18%	$14,594	—		1.01
Announcers	36,640	34,800	94.98%	$8,817			0.61
Architects	99,140	74,340	74.98%	$19,898			1.37
Art, Drama, & Music Teachers	15,320	15,120	98.69%	$16,858			1.16
Authors	24,900	9,680	38.88%	$15,430			1.07
Dancers	3,200	2,740	85.63%	$7,906			0.55
Designers	168,320	145,600	86.50%	$17,506			1.21
Musicians and Composers	96,480	61,100	63.33%	$7,707			0.53
Painters, Sculptors, etc.	78,440	50,800	64.76%	$13,261			0.92
Photographers	72,220	52,340	72.47%	$12,644			0.87
Artists & related, n.e.c.	30,860	21,180	68.63%	$9,590			0.66
Total Artists inc. Announcers	670,540	507,400	75.67%	$14,485			1.00
Total Artists excl. Announcers	633,900	472,600	74.55%	$14,902			1.03

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-9-80. Wage & Salary Income of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title	Total ECLF	Total with wage & salary income	Percent with wage & salary income	Median wage & salary income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
Total ECLF age 14+	44,304,473						
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,027,432						
Actors & Directors	22,640	19,640	86.75%	$10,001			1.44
Announcers	8,720	8,100	92.89%	$6,876			0.99
Architects	9,400	7,660	81.49%	$11,787			1.69
Art,Drama,& Music Teachers	13,820	13,240	95.80%	$7,283			1.05
Authors	21,000	8,100	38.57%	$7,563			1.09
Dancers	9,860	8,260	83.77%	$5,322			0.77
Designers	170,300	134,760	79.13%	$7,151			1.03
Musicians and Composers	40,940	32,200	78.65%	$3,607			0.52
Painters,Sculptors, etc.	72,920	45,480	62.37%	$7,565			1.09
Photographers	23,720	17,620	74.28%	$6,132			0.88
Artists & related, n.e.c.	19,960	14,240	71.34%	$5,279			0.76
Total Artists inc. Announcers	413,280	309,300	74.84%	$6,955			1.00
Total Artists excl. Announcers	404,560	301,200	74.45%	$6,957			1.00

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-9-85. Wage & Salary Income of the Experienced Civilian Labor Force, by Occupation Group and Sex, 1985.

1980 Occupation Title	Total ECLF	Total with wage & sal income	Percent wth wage & sal income	Median wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
MALE							
Total ECLF Age 16+	63,365,022	55,922,414	88.25%	$15,298	1.00	0.73	0.86
Professional Specialty Occup.	7,008,614	6,239,527	89.03%	$21,090	1.38	1.00	1.19
Total Artists inc. Announcers	813,768	628,308	77.21%	$17,765	1.16	0.84	1.00
Total Artists excl. Announcers	771,065	588,804	76.36%	$18,206	1.19	0.86	1.02
FEMALE							
Total ECLF age 14+	50,739,258	45,694,435	90.06%	$5,136	1.00	0.31	0.54
Professional Specialty Occup.	6,929,738	6,436,412	92.88%	$16,689	3.25	1.00	1.76
Total Artists inc. Announcers	610,533	419,052	68.64%	$9,468	1.84	0.57	1.00
Total Artists excl. Announcers	603,688	412,210	68.28%	$9,568	1.86	0.57	1.01

Note: See notes at end of Appendix D for sources of the data and other notes.

able D-10-50. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1949, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title) MALE	Total ECLF	Total with full-year wage & sal income	Percent with full-year wage & sal Income	Median full-year wage & sal Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
otal	42,068,820	18,748,980	44.57%	$3,110	1.00	0.77	0.87
rofessional Specialty Occup. (Prof, Tech, & Kindred)	2,965,350	1,560,930	52.64%	$4,030	1.30	1.00	1.13
ctors & Directors (Actors)	10,020	2,160	21.56%	NA	NA	NA	0.00
nnouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	22,830	8,280	36.27%	$5,329	1.71	1.32	1.50
rt,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
uthors	10,080	1,770	17.56%	NA	NA	NA	0.00
ancers (Dancers & Dancing teachers)	4,590	1,050	22.88%	NA	NA	NA	0.00
esigners							
(Designers)	29,370	18,330	62.41%	$4,356	1.40	1.08	1.22
(Draftsman)	112,560	82,380	73.19%	$3,603	1.16	0.89	1.01
(Designers less 10% drafts.)	18,114	10,092	55.71%	$4,824	1.55	1.20	1.35
(Decorators/Window Dressers)	30,030	16,770	55.84%	$3,075	0.99	0.76	0.86
usicians and Composers (Musicians & Music Teachers)	79,740	22,710	28.48%	$3,295	1.06	0.82	0.93
ainters,Sculptors, etc. (Artists & Art Teachers)	51,660	22,440	43.44%	$4,090	1.32	1.01	1.15
otographers	44,340	15,510	34.98%	$3,268	1.05	0.81	0.92
tists & related, n.e.c. (Entertainers, n.e.c.)	11,520	2,940	25.52%	NA	NA	NA	0.00
tal Artists inc. Dancers	294,180	111,960	38.06%	$3,509	1.13	0.87	0.99
tal Artists excl. Dancers	289,590	110,910	38.30%	$3,542	1.14	0.88	0.99
tal Artists excl. Dancers (with musicians adjustment)	286,653	112,917	39.39%	$3,562	1.15	0.88	1.00
tal Artists excl. Dancers (with mus. & Drafts. adj.)	274,271	103,855	37.87%	$3,542	1.14	0.88	0.99

ote: See notes at end of Appendix D for sources of the data and other notes.

able D-10-50. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1949, by Detailed Artist Occupation and Sex, 1950.

1980 Occupation Title (1950 Title)	Total ECLF	Total with full-year wage & sal income	Percent with full-year wage & sal Income	Median full-year wage & sal Income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
otal ECLF age 14+	16,481,880	6,805,330	41.29%	$1,997	1.00	0.77	1.01
rofessional Specialty Occup. (Prof, Tech, & Kindred)	1,972,440	617,700	31.32%	$2,600	1.30	1.00	1.32
ctors & Directors (Actors)	6,390	750	11.74%	NA	NA	NA	0.00
nnouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	900	210	23.33%	NA	NA	NA	NA
rt,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
uthors	5,790	870	15.03%	NA	NA	NA	0.00
ancers (Dancers & Dancing teachers)	11,490	1,230	10.70%	NA	NA	NA	0.00
esigners							
(Designers)	10,710	3,900	36.41%	$3,219	1.61	1.24	1.64
(Decorators/Window Dressers)	14,040	5,700	40.60%	$1,963	0.98	0.76	1.00
usicians and Composers (Musicians & Music Teachers)	82,950	11,220	13.53%	$1,765	0.88	0.68	0.90
ainters,Sculptors, etc. (Artists & Art Teachers)	30,000	9,900	33.00%	$2,693	1.35	1.04	1.37
hotographers	8,550	2,760	32.28%	NA	NA	NA	0.00
rtists, Performers, & related (Entertainers, n.e.c.)	5,280	1,140	21.59%	NA	NA	NA	0.00
otal Artists inc. Dancers	176,100	37,680	21.40%	$1,863	0.93	0.72	0.95
otal Artists excl. Dancers	164,610	36,450	22.14%	$1,926	0.96	0.74	0.98
otal Artists excl. Dancers (with musicians adjustment)	163,965	43,455	26.50%	$1,968	0.99	0.76	1.00

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-10-60. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1959, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title) MALE	Total ECLF	Total with full-year wage & sal income	Percent wth full-year wage & sal income	Median full-year wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total	45,713,381	25,044,865	54.79%	$5,354	1.00	0.78	0.81
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,536,067	2,894,340	63.81%	$6,841	1.28	1.00	1.03
Actors & Directors (Actors)	8,033	1,960	24.40%	$5,971	1.12	0.87	0.90
Announcers	NA	NA	NA	NA	NA	NA	NA
Architects	29,651	13,984	47.16%	$8,271	1.54	1.21	1.25
Art,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
Authors	20,339	11,106	54.60%	$7,091	1.32	1.04	1.07
Dancers (Dancers & Dancing teachers)	4,541	1,116	24.58%	$4,443	0.83	0.65	0.67
Designers							
(Designers)	55,134	39,568	71.77%	$7,560	1.41	1.11	1.14
(Decorators/Window Dressers)	28,873	16,532	57.26%	$5,069	0.95	0.74	0.77
Musicians and Composers (Musicians & Music Teachers)	85,575	27,078	31.64%	$5,538	1.03	0.81	0.84
Painters,Sculptors, etc. (Artists & Art Teachers)	67,743	36,555	53.96%	$6,672	1.25	0.98	1.01
Photographers	45,950	22,928	49.90%	$5,917	1.11	0.86	0.89
Artists & related, n.e.c. (Entertainers, n.e.c.)	9,358	3,094	33.06%	$4,583	0.86	0.67	0.69
Total Artists inc. Dancers	355,197	173,921	48.96%	$6,542	1.22	0.96	0.99
Total Artists excl. Dancers	350,656	172,805	49.28%	$6,555	1.22	0.96	0.99
Total Artists excl. Dancers (with musicians adjustment)	351,492	179,254	51.00%	$6,617	1.24	0.97	1.00

Note: See notes at end of Appendix D for sources of the data and other notes.

able D-10-60. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1959, by Detailed Artist Occupation and Sex, 1960.

1980 Occupation Title (1960 Title) FEMALE	Total ECLF	Total with full-year wage & sal income	Percent wth full-year wage & sal income	Median full-year wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
otal ECLF age 14+	22,293,172	9,442,713	42.36%	$3,161	1.00	0.75	0.90
rofessional Specialty Occup. (Prof, Tech, & Kindred)	2,788,839	926,292	33.21%	$4,209	1.33	1.00	1.20
ctors & Directors (Actors)	4,551	636	13.97%	NA	NA	NA	0.00
nnouncers	NA	NA	NA	NA	NA	NA	NA
rchitects	678	299	44.10%	NA	NA	NA	NA
rt,Drama,& Music Teachers	NA	NA	NA	NA	NA	NA	NA
uthors	7,899	1,911	24.19%	$4,614	1.46	1.10	1.31
ancers (Dancers & Dancing teachers)	16,687	1,547	9.27%	$3,257	1.03	0.77	0.93
esigners (Designers)	12,533	5,523	44.07%	$4,877	1.54	1.16	1.39
(Decorators/Window Dressers)	24,706	8,544	34.58%	$3,046	0.96	0.72	0.87
usicians and Composers (Musicians & Music Teachers)	110,735	16,215	14.64%	$1,579	0.50	0.38	0.45
ainters,Sculptors, etc. (Artists & Art Teachers)	36,782	10,146	27.58%	$4,514	1.43	1.07	1.28
hotographers	6,221	1,921	30.88%	$3,602	1.14	0.86	1.02
rtists, Performers, & related (Entertainers, n.e.c.)	2,888	566	19.60%	NA	NA	NA	0.00
otal Artists inc. Dancers	223,680	47,308	21.15%	$3,068	0.97	0.73	0.87
otal Artists excl. Dancers	206,993	45,761	22.11%	$3,062	0.97	0.73	0.87
otal Artists excl. Dancers (with musicians adjustment)	199,755	52,427	26.25%	$3,520	1.11	0.84	1.00

ote: See notes at end of Appendix D for sources of the data and other notes.

able D-10-70. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1969, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) MALE	Total ECLF	Total with full-year wage & sal income	Percent with full-year wage & sal income	Median full-year wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
otal	49,536,472	31,472,594	63.53%	$8,471	1.00	0.76	0.84
rofessional Specialty Occup. (Prof, Tech, & kindred)	6,992,250	4,689,646	67.07%	$11,140	1.32	1.00	1.10
ctors & Directors (Actors)	8,400	1,825	21.73%	$10,983	1.30	0.99	1.09
nnouncers	20,100	13,700	68.16%	$8,017	0.95	0.72	0.79
rchitects	54,050	33,500	61.98%	$12,829	1.51	1.15	1.27
rt,Drama,& Music Teachers	19,925	8,900	44.67%	$10,857	1.28	0.97	1.08
uthors	17,600	10,425	59.23%	$10,963	1.29	0.98	1.09
ancers	1,275	425	33.33%	$10,314	1.22	0.93	1.02
esigners							
(Designers)	83,975	66,425	79.10%	$10,994	1.30	0.99	1.09
(Decorators/Window Dressers)	30,717	NA	0.00%	NA	0.00	0.00	0.00
usicians and Composers	62,650	19,175	30.61%	$7,006	0.83	0.63	0.69
ainters,Sculptors, etc.	65,225	37,175	57.00%	$9,634	1.14	0.86	0.95
hotographers	57,225	34,975	61.12%	$8,619	1.02	0.77	0.85
rtists & related, n.e.c.	48,600	28,100	57.82%	$9,662	1.14	0.87	0.96
otal Artists inc. Announcers	469,742	254,625	54.21%	$10,096	1.19	0.91	1.00
otal Artists excl. Announcers	449,642	240,925	53.58%	$10,196	1.20	0.92	1.01

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-10-70. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1969, by Detailed Artist Occupation and Sex, 1970.

1980 Occupation Title (1970 Title) FEMALE	Total ECLF	Total with full-year wage & sal income	Percent with full-year wage & sal income	Median full-year wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total ECLF age 14+	30,534,658	14,309,435	46.86%	$4,733	1.00	0.69	0.85
Professional Specialty Occup. (Prof, Tech, & Kindred)	4,674,716	1,815,668	38.84%	$6,909	1.46	1.00	1.24
Actors & Directors (Actors)	6,250	950	15.20%	$7,501	1.58	1.09	1.35
Announcers	1,325	675	50.94%	$4,376	0.92	0.63	0.79
Architects	2,075	1,025	49.40%	$9,822	2.08	1.42	1.77
Art,Drama,& Music Teachers	10,850	2,575	23.73%	$6,939	1.47	1.00	1.25
Authors	8,025	2,650	33.02%	$8,751	1.85	1.27	1.57
Dancers	5,275	1,150	21.80%	$5,537	1.17	0.80	1.00
Designers							
(Designers)	27,975	13,250	47.36%	$6,876	1.45	1.00	1.24
(Decorators/Window Dressers)	43,287	NA	0.00%	NA	0.00	0.00	0.00
Musicians and Composers	33,325	11,300	33.91%	$1,817	0.38	0.26	0.33
Painters,Sculptors, etc.	37,375	13,650	36.52%	$5,777	1.22	0.84	1.04
Photographers	8,900	2,875	32.30%	$4,376	0.92	0.63	0.79
Artists, Performers, & related	17,200	6,150	35.76%	$6,816	1.44	0.99	1.23
Total Artists inc. Announcers	201,862	56,250	27.87%	$5,557	1.17	0.80	1.00
Total Artists excl. Announcers	200,537	55,575	27.71%	$5,457	1.15	0.79	0.98

ote: See notes at end of Appendix D for sources of the data and other notes.

Table D-10-80. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1979, by Detailed Artist Occupation and Sex, 1980.

1980 Occupation Title MALE	Total ECLF	Total with full-year wage & sal income	Percent with full-year wage & sal income	Median full-year wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
Total	59,753,512						
Professional Specialty Occup. (Prof, Tech, & kindred)	6,247,708						
Actors & Directors	45,020	23,800	52.87%	$19,212			1.09
Announcers	36,640	22,660	61.84%	$11,665			0.66
Architects	99,140	61,520	62.05%	$22,001			1.25
Art, Drama, & Music Teachers	15,320	6,820	44.52%	$19,319			1.10
Authors	24,900	6,340	25.46%	$18,705			1.06
Dancers	3,200	840	26.25%	$12,501			0.71
Designers	168,320	116,120	68.99%	$19,212			1.09
Musicians and Composers	96,480	27,480	28.48%	$11,268			0.64
Painters, Sculptors, etc.	78,440	35,860	45.72%	$15,635			0.89
Photographers	72,220	36,860	51.04%	$14,729			0.84
Artists & related, n.e.c.	30,860	11,120	36.03%	$14,113			0.80
Total Artists inc. Announcers	670,540	349,420	52.11%	$17,565			1.00
Total Artists excl. Announcers	633,900	326,760	51.55%	$17,975			1.02

Note: See notes at end of Appendix D for sources of the data and other notes.

Table D-10-80. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1979, by Detailed Artist Occupation and Sex, 1

1980 Occupation Title	Total ECLF	Total with full-year wage & sal income	Percent with full-year wage & sal income	Median full-year wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
FEMALE							
Total ECLF age 14+	44,304,473						
Professional Specialty Occup. (Prof, Tech, & Kindred)	6,027,432						
Actors & Directors	22,640	8,220	36.31%	$13,855			1.46
Announcers	8,720	4,540	52.06%	$8,938			0.94
Architects	9,400	4,640	49.36%	$15,215			1.60
Art, Drama, & Music Teachers	13,820	3,360	24.31%	$12,274			1.29
Authors	21,000	4,320	20.57%	$11,355			1.19
Dancers	9,860	2,760	27.99%	$8,174			0.86
Designers	170,300	77,880	45.73%	$9,505			1.00
Musicians and Composers	40,940	14,100	34.44%	$3,824			0.40
Painters, Sculptors, etc.	72,920	26,060	35.74%	$10,320			1.08
Photographers	23,720	8,360	35.24%	$9,304			0.98
Artists & related, n.e.c.	19,960	6,560	32.87%	$7,858			0.83
Total Artists inc. Announcers	413,280	160,800	38.91%	$9,517			1.00
Total Artists excl. Announcers	404,560	156,260	38.62%	$9,534			1.00

Note: See notes at end of Appendix D for sources of the data and other notes.

able D-10-85. Wage & Salary Income of the E.C.L.F. who worked 50 to 52 weeks in 1984, by Occupation Group and Sex, 1985.

1980 Occupation Title	Total ECLF	Total with full-year wage & sal income	Percent with full-year wage & sal income	Median full-year wage & sal income	Ratio to ECLF	Ratio to PTK	Ratio to All Artists
MALE							
Total ECLF Age 16+	63,365,022	41,989,270	66.27%	$20,150	1.00	0.89	0.93
Professional Specialty Occup.	7,008,614	5,379,806	76.76%	$22,703	1.13	1.00	1.05
Total Artists inc. Announcers	813,768	477,483	58.68%	$21,569	1.07	0.95	1.00
Total Artists excl. Announcers	771,065	449,648	58.32%	$21,673	1.08	0.95	1.00
FEMALE							
Total ECLF age 16+	50,739,258	30,742,141	60.59%	$10,269	1.00	0.54	0.78
Professional Specialty Occup.	6,929,738	4,521,502	65.25%	$19,180	1.87	1.00	1.46
Total Artists inc. Announcers	610,533	252,207	41.31%	$13,128	1.28	0.68	1.00
Total Artists excl. Announcers	603,688	249,963	41.41%	$13,247	1.29	0.69	1.01

ote: See notes at end of Appendix D for sources of the data and other notes.

APPENDIX D. NOTES

1950 Tables

All 1950 data (except the Region data in Table D-6-50) are from *1950 Census of Population, Volume IV, Special Reports, Chapter B, Occupational Characteristics.* Data are based on the 1950 Census 3-1/3% sample.

In most 1950 tables, "Total Artists" has been presented several ways:

1. In one total, Dancers have been excluded because most of 1950's Dancers would have been classified as Teachers under the 1980 scheme.

2. In another total, the number of Musicians has been reduced (to 70% for men and 50% for women) because approximately those proportions of Musicians would have been classified as Teachers under the 1980 scheme. For increased accuracy, all other artist occupations have been increased (to 110% for men and 150% for women).

3. In another total, the number of male Designers has been altered to reflect the fact that about 10% of 1950's male Designers would have been classified as Draftsmen under the occupation coding schemes used in all subsequent years.

All three of these adjustments are combined to provide a "bottom line" count of "Total Artists". This adjusted number is used in income tables where a "ratio to total artists" was calculated.

Table D-1-50 (Education).

In this table, we have subtracted 14- and 15-year-olds to make the numbers more comparable to 1970 and 1980 when the Labor Force was limited to persons aged 16 and over. All of the 14- and 15-year-olds were subtracted from the "Elementary" category as well as from the total.

A second adjustment was made because in 1950 there was a category "education not reported." We excluded this category and reduced our total accordingly, resulting in percentages that are more comparable to other years where the "not reported" category had been allocated prior to publication.

The number of 14- and 15-year-olds in any detailed occupation category was generally too small to be significant. The number in the total Labor Force, while still less than two percent, was large enough that we decided to subtract only a proportion of the 14- and 15-year-olds, based on the percent who reported their education level.

Table D-6-50 (Region).

The regional data are from *1950 Census of Population, Volume II, Detailed Characteristics*, Table 73. Individual state data from the complete count were collected and summed to regional totals.

The adjustment subtracting male Draftsmen from Designers was not made because we had not collected the individual state numbers for Draftsmen.

Table D-7-50 and D-8-50 (Income).

For 1950 only, we used Total Income in Tables D-7 and D-8 because a separate "Income from Earnings" was not available.

1960 Tables

All 1960 data (except the Region data in Table D-6-60) are from *1960 Census of Population, Volume II, Subject Reports, PC(2)-7A, Occupational Characteristics.* These are based on a 5% sample.

The number of "Total Artists" has been presented three ways to account for the fact that significant numbers of Dancers and Musicians were classified as teachers in subsequent years. See the descriptions of the "Total Artists" adjustments 1 and 2 under 1950 Tables.

Table D-1-60 (Education).

We have subtracted 14- and 15-year-olds from the total Labor Force and the "elementary" category to make the numbers more comparable to subsequent years when the Labor Force was limited to persons aged 16 and over.

Table D-6-60 (Region).

The regional totals were compiled from individual state totals in *1960 Census of Population, Volume I, Characteristics of the Population, Chapter D, Detailed Characteristics*, Table 120. These are based on a 25% sample.

1970 Tables

Most of the data on the Experienced Civilian Labor Force and Professional, Technical, and Kindred workers are from *1970 Census of Population, Subject Reports, PC(2)-7A, Occupational Characteristics.*

Data on the detailed Artist Occupations are from the 1970 Census Public Use Samples computer tapes. For most tables, we used a 4% sample, combining four of the six 1/100 samples available on PUS tapes. We used the "State" and "Neighborhood" Samples because they enabled us to tabulate Region of residence.

The PUS tapes that we used were special "Artist Extracts" that had been created for the National Endowment for the Arts. Because they included only artists as defined by the 1970 occupation coding scheme, Decorators and Window Dressers were not included in the files. Our tables include information on Decorators and Window Dressers from the *PC(2)-7A Occupational Characteristics* report.

"Total Artists" was defined two ways: with and without Announcers, who were not separately identified in 1950 and 1960.

Table D-4-70 (Urban/Rural).

The detailed artist occupations data are from a 2/100 sample from the PUS tapes instead of the 4/100 sample used for the other tables. A complete "urban/rural" designation is available only on the "Neighborhood" files.

Published information on male Decorators and Window Dressers was not available because the Urban/Rural table in the *Occupational Characteristics* report was for a less detailed occupation breakdown which included different occupations for males and females.

Table D-6-70 (Region).

Region data were not included in the 1970 *Occupational Characteristics* publication, so we used data from the *1980 Census of Population, Supplementary Report, PC80-S1-15, Detailed Occupation of the Experienced Civilian Labor Force by Sex for the United States and Regions: 1980 and 1970* for the Experienced Civilian Labor Force and Professional, Technical, and Kindred Workers categories.

These 1970 numbers differ from the others in Appendix D because they have already been adjusted to the 1980 coding scheme. Because of this adjustment, there were no numbers for Decorators and Window Dressers.

1980 Tables

Most of the data on the Experienced Civilian Labor Force and Professional Specialty Occupations are from the *1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1 (PC80-1-D1-A), U.S. Summary.*

These published data for 1980 are not exactly comparable to what we used for all previous census years because there was no "Subject Report" on Occupational Characteristics. Consequently, we had to use "employed persons" rather than "experienced civilian labor force" for the Total Labor Force and Professional Specialty Occupations components of several tables. There are other inconsistencies discussed below for individual tables, but the most serious deficiency is that "wage & salary" income was simply not available.

The data for the detailed artist occupations are from the 1980 Census Public Use Microdata Samples computer tapes. For most tables we used the A file, a 5% sample. Because we used the Endowment's "Artist Extract" and because budgetary constraints prevented us from purchasing and using a full A file for all occupations, we could not use this source for the data on the Labor Force and Professional Specialty Occupations.

"Total Artists" was defined two ways: with and without Announcers, who were not separately identified in 1950 and 1960.

Table D-1-80 (Education).

The data on the total Labor Force and Professional Specialty Occupations are for employed persons only, but the data on Detailed Artist Occupations are for the Experienced Civilian Labor Force.

Table D-2-80 (Age).

The data on the total Labor Force and Professional Specialty Occupations are for employed persons only, but the data on Detailed Artist Occupations are for the Experienced Civilian Labor Force.

Table D-4-80 (Urban/Rural).

For the Detailed Artist Occupations, we used the C file, a 1% sample, of the Public Use Microdata Samples, because it is the only PUMS file that includes a complete Urban/Rural designation.

Table D-8-80 (Full-Year Earnings).

The Artist Occupations in this table have data for persons who worked 50 to 52 weeks, while the Labor Force and Professional Specialty categories have data for persons who worked "year-round, full-time".

Table D-9-80 and D-10-80 (Wage & Salary Income)

These tables contain no data for the Labor Force and Professional Specialty categories because Wage & Salary Income information was not published in any 1980 reports.

1985 Tables

All 1985 tables are from the computer tape from the Current Population Survey, Annual Demographic File, March 1985. Because the sample size for the CPS is much smaller than the samples used in the Decennial Censuses, information about detailed artist occupation groups is of very limited statistical reliability. For this reason, our tables only include information about "total artists".

Table D-3-85 (Class of Worker).

In this table, self-employed incorporated workers are included in the "private" category, while in all other years they are included in "self-employed".

Table D-4-85 (Urban/Rural).

This information is not available on the CPS tape.